

Special History Study

Eadweard Muybridge & James D. Givens

Photographers of the Golden Gate



Prepared for the
National Park Service

John A. Martini
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EADWEARD MUYBRIDGE — AND THE FUTURE GOLDEN GATE NRA



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Eadweard Muybridge

Part I. Personal Biography

Edward James Muggeridge was born on April 9, 1830, in Kingston-on-Thames, England. He was the second of four sons born to John Muggeridge and Susannah Smith Muggeridge. John Muggeridge was a grain, coal, and timber merchant while Susannah Smith Muggeridge came from a prosperous family engaged in the business of carrying by barge. Edward attended school in Kingston, and worked in his family's stationery and papermaking business, the "London Printing and Publishing Co." In 1852 at the age of 22, Edward traveled to the U.S. as the company's American representative.

About the time Edward decided to go to America he changed his name to Eadweard Muybridge. He took the spelling of his first name from the "Coronation Stone," which had been discovered in Kingston in 1850. Seven Saxon kings had been crowned upon this stone and two kings named Eadweard appeared on its plinth. As for the spelling of his last name, the "muy" may have been added to reflect some Spanish ancestry, and "gridge" was later changed to "bridge."

Upon his arrival in New York, Muybridge began working as a commission merchant for the London Printing and Publishing Company. One of his first friends in the U.S. was daguerreotypist Silas T. Selleck, who sparked Eadweard's interest in photography. When Selleck went to California and established a successful photography studio, Muybridge soon followed. In 1855 he settled in San Francisco where he opened a bookstore at 113 Montgomery Street. In his free time Muybridge explored California; he was so overwhelmed by the beauty of the state that he began to think about photographing landscapes. Muybridge was aware of the potential of new photographic markets in America and he considered the possibility of photography as a second career. In 1860 he returned to England where he spent several years regaining his health (he was injured in a stage coach accident during the trip from San Francisco to New York) and studying photography more seriously.

Around 1866 he returned to America, this time altering his surname from Muygridge to Muybridge. When he arrived in San Francisco he joined Silas Selleck in the photography business. The following year Muybridge took his "Flying Studio" (a horse drawn darkroom) to Yosemite and made numerous photographs, which were presented in 1868 under the pseudonym "Helios." That same year, he became the official photographer for the American military presence in recently purchased Alaska. Over the next several years he made hundreds of photographs of the San Francisco Bay Area, Alaska, and the Pacific Coast, including several series documenting Army posts and forts around the bay. Many of these photographs were released as both stereograph cards and full-size albumen prints, generally under Muybridge's trade name of "Helios – The Flying Studio."

In the spring of 1871 Muybridge married Flora Shallcross Stone. A year later he became acquainted with the Leland Stanford family and began perhaps the best-known part of his career when then-Governor Stanford asked him to help settle a controversy regarding the position of a trotting horse's legs. Using the fastest shutter available, Muybridge was able to provide only the faintest image. He was more successful five years later when, employing a battery of cameras with mechanically tripped shutters, he showed clearly the stages of the horse's movement: at top speed, a trotting horse had all four hooves off the ground simultaneously, and in a different configuration from that of a galloping horse. This success marked the beginning of his study of motion photography.

In the interim between these two motion studies, Muybridge continued producing views of Yosemite Valley and the "Mammoth Trees" of the Sierras as well as taking documentary photographs of the Modoc Wars in Northern California, the Central Pacific and Union Pacific Railroads, lighthouse installations along the Pacific Coast, and buildings and landmarks of the San Francisco Bay Area. For several years he worked as the premier photographer for the commercial firm of Bradley & Rulofson in San Francisco.

In a highly publicized 1874 incident, Muybridge killed his wife's lover in fit of rage and was subsequently tried for murder. At his trial Muybridge claimed he had committed the crime due to the lingering effects of his 1860 carriage accident, and was quickly acquitted by a

sympathetic jury. He then left California in early 1875 and spent the next several months photographing Panama and Central America.

Upon his return to America, Muybridge concentrated his efforts on studies of the motion of animals and human models. His work in stop-action series photography soon led to his invention of the "zoopraxiscope," a primitive motion-picture machine that recreated movement by displaying individual photographs in rapid succession. This machine was demonstrated privately in America as early as 1879, and at public gatherings in Europe over the next two years. Muybridge demonstrated and lectured on his work at the Royal Institution and Royal Academy, London, in 1882 and in major American cities in 1883.

Thomas Eakins, who painted motion subjects, helped arrange for Muybridge to work at the University of Pennsylvania, Philadelphia. Muybridge's major accomplishments date from his three-year stay there, during which he was able to improve his techniques. In 1887 his most important work, *Animal Locomotion*, was published in 11 volumes. It contained over 100,000 photographs taken between 1872 and 1885.

Muybridge lectured at "Zoopraxographical Hall" at the World's Columbian Exposition of 1893 in Chicago. He returned to England in 1894 but did little photography in his last years. His book *The Human Figure in Motion* was published in 1901. He died three years later at his native Kingston-on-the-Thames.

Compiled from:

- *The International Center of Photography Encyclopedia of Photography* by Cornell Capa (Editor) (1986)

- On-line "Biographical Information" (anonymous) accompanying the Bancroft Library collection "Lone Mountain Stereograph Collection by Eadweard Muybridge", catalogue BANC PIC 1971.055.

Part II. Muybridge's San Francisco Years & The U.S. Government Photographs

Eadweard Muybridge made his first visit to San Francisco in 1855 when he traveled west with his friend and mentor, the daguerreotypist Silas T. Selleck. Over the next five years Muybridge learned the arts of the photographer, and he subsequently continued his studies after returning home to England in 1860.

Following the American Civil War, Muybridge returned to the United States and settled again in San Francisco, this time as a full-time photographer operating under the lyrical pseudonym *Helios – The Flying Studio*. In 1867 he traveled to the Yosemite Valley where he spent several weeks taking large-format, wet plate glass negatives of the valley and its “Mammoth Trees”. His first public showing of these photographs took place in Silas Selleck’s gallery in San Francisco where the views gathered enthusiastic reviews. Particularly evident in these photographs was Muybridge’s technical and artistic expertise, and he was immediately recognized as one of California’s preeminent photographers.

At first Muybridge worked for Silas Selleck and other commercial photography firms in San Francisco, sometimes as a staff photographer while at other times independently producing his “Views of the Pacific Coast” series, which he published initially as “*Helios – The Flying Studio*” and later as “Views by E.J. Muybridge.” About this time, he also began assembling several photo albums containing his views of Yosemite, San Francisco, and the West Coast that served as catalogues for customers ordering stereograph copies of his works. Each photo in the albums was numbered, and when a customer ordered a specific view Muybridge’s lab assistants would reproduce it as a stereograph card bearing the identifying number along with a descriptive caption.¹ (Interestingly, many of the surviving stereographs have incorrect captions, perhaps reflecting the hand-made nature of their origin.²)

Alaska Expedition

Muybridge's rapidly escalating fame led to his being asked by General Henry Halleck, the U.S. Army's Commander of the Department of the Pacific, to accompany him on an official visit to Alaska. The government had just purchased the so-called "Seward's Folly" from Russia, and the War Department had ordered Halleck to inspect the new territory with an eye towards defensive needs. A photographer was needed, and Muybridge was tasked for the job.

Muybridge left for Sitka with Halleck and the rest of the Army party in August 1868 on the steamer *Pacific*. For as long as the changeable climate allowed, he gathered views at Sitka and at stopping points along the route such as Victoria, Nanaimo, Bella Fort Tongass, and Fort Wrangel. Muybridge and the others returned to San Francisco sometime in early October, and his Alaska pictures were officially accepted by Halleck on October 13, 1868. The general wrote:

I have to acknowledge the receipt of copies of your photographs of forts and public buildings at Sitka and other military posts taken for use of War Department and also views of scenery in Alaska. These views besides being beautiful works of art give a more correct idea of Alaska and its scenery and vegetation than can be obtained from any written description of that country.'

Very respectfully yours,
(General Halleck)³

According to Muybridge biographer Robert Bartlett Haas, "Halleck's report to Secretary of War Stanton and Muybridge's photographs of Alaska, publicly circulated, helped vindicate the purchase of the territory."⁴

Photographing the Army Posts

About the time of the 1868 Alaska expedition, Muybridge also began to add photographs of military posts around San Francisco Bay to his catalogue. Starting with view #164 (a

photograph of the Golden Gate from the gun battery at Black Point), these sites included the Presidio of San Francisco, Alcatraz Island, Fort Point, Black Point (today's Fort Mason), and the military post on Goat Island (Yerba Buena Island).

For many years, historians have speculated on how Muybridge gained access to these posts, especially given the restricted nature of the posts during the Civil War years.⁵ It has even been speculated that he was taking pictures under contract to the War Department, and that part of his agreement allowed him to sell views to the public that did not compromise national security.⁶

Robert Haas simply states, "Following the Alaska commission, Muybridge carried out additional projects for the War Department and also, notably, for the Treasury Department and the Lighthouse Board."⁷ As part of this study, the author searched the National Archives for any special authorizations, letters, or contracts granting Muybridge admission to these posts. Special attention was paid to the records of the Adjutant General's Office (AGO), the records of Quartermaster General's office (OQMC), the records of the Office of the Chief of Engineers (OCE), and correspondence of the Department of California. If the military granted Muybridge any special clearances or favors, the documentation has not survived.

It appears instead that Muybridge used his reputation following the Alaska expedition – and possibly his personal relationship with General Henry Halleck – as an informal *carte blanche* to photograph the various posts. Based upon copyright dates printed on stereograph cards, many of the photographs were taken shortly after the Alaska expedition when Muybridge's credibility with the Army would have been at its height.

Several Muybridge prints eventually made their way to the Army's Office of the Chief Engineer in Washington, D.C., and are today in National Archives Record Group 77 (hereafter RG 77). Examination of these photos reveals they document only two Army posts – Fort Point and Goat Island – and that some views are duplicates of Muybridge's commercial prints. In one instance, the photographs are actually untrimmed stereograph prints that were never mounted onto viewing cards.⁸ Multiple copies also appear in the collection, indicating that Muybridge probably considered them excess to his needs and may

have given them to the military. Interestingly, none of the correspondence accompanying these photographs mentions Eadweard Muybridge as the photographer.

The Fort Point photos were sent by Major General Edward Ord, Commander of the Department of the Pacific, to the office of the Adjutant General of the Army (AGO) sometime in June of 1869. On 10 July 1869 the AGO forwarded the prints to the Chief of Engineers with a cover letter stating the photos had been taken “before the order was issued forbidding the same” and adding “General Ord has been directed to destroy the negatives.”⁹ This last sentence is a reference to the War Department’s on-again, off-again prohibitions against photography of fortifications. However, the reasons General Ord sent the photographs to Washington in the first place still remain unclear.

It is not known if any of Muybridge’s negatives were actually destroyed as a result of the AGO’s directive, but several of the Fort Point photographs now in RG 77 are unique views that Muybridge never sold commercially. They are: the shoreline and surf west of the fort (RG 77-F-101-94-101-14); Muybridge reclining on a slope near the ‘Ten-Gun Battery’ (RG 77-F-101-94-101-15); a group of people on the hillside overlooking the seawall and cofferdam (RG 77-F-101-94-101-26); a group of people seated on the flume west of the fort (RG 77-F-101-94-101-28/29); a child and an adult (Muybridge?) reclining on the wharf (RG 77-F-101-94-101-30); and the same child posed on a gun carriage on the fort’s barbette tier (RG 77-F-101-94-101-31). The photo of the child and adult on the wharf is virtually identical to a commercial view titled “Fort Point from the Government Wharf” now in the collection of the Bancroft Library, differing only in the presence of an adult in the NARA view.¹⁰

The Goat Island photographs, by contrast, were free from controversy – possibly because they did not show any fortifications. Brigadier General Barton Alexander, the Army’s senior engineer on the Pacific Coast, sent them via Wells Fargo express to the Washington, D.C., on 21 February 1870. In his accompanying letter to the Chief of Engineers, Alexander states “I have the honor to send . . . some photographic views of the Engineer Post on Yerba Buena Island. There are four views, and five copies of each view . . .” He adds that he had also ordered a set of prints for the enlisted men of the company “to be framed and hung up in their

quarters.” Again, no mention is made of contracting the services of Eadweard Muybridge to take the photos.¹¹ All four views are today in RG 77, and three of the photos are exact duplicates of prints commercially sold by Muybridge.¹²

Dating the Photographs

Historians and photography students have long tried to determine the exact dates when Muybridge took the photographs of the Army posts around the Bay. This information is especially useful to staff at the Golden Gate National Recreation Area, the agency now administering many of the former posts, since Muybridge’s photos offer fascinating glimpses of the historic and natural appearances of the lands now within the park’s boundaries. For this reason the author made a special effort to determine dates for these historic views.

Fortunately, many of Muybridge’s photographs can be dated to specific years simply by referring to their copyright dates printed on them. All of the stereographs he produced in his original “Views of the Pacific Coast” series contain the printed legend “Entered according to Act of Congress, in [year], by Edw. J. Muybridge in Clerk’s Office District Court U.S. District of California.” All stereographs in this series are dated either 1868 or 1869.

Also, the photographs that made their way to the Engineer Department were marked on their reverse sides with the dates they arrived in Washington, D.C. These stamps, reading “Rec’d Headquarters, Chief of Engineers, Washington”, reveal that the Fort Point photographs arrived on 12 July 1869 and the Goat Island series on 5 March 1870. As mentioned previously, accompanying correspondence in the National Archives reveals they were mailed from the West Coast even earlier. Finally, many of Muybridge’s photographs can also be dated by the presence (or absence) of buildings and other features shown in the views. This is especially true of Alcatraz Island, where construction activities shown in the photos can be cross-referenced to Engineer reports for the same period. Even the time of year can be estimated, based upon factors such as the position of the sun, length of shadows, and the prevailing fog patterns.

Following are approximate dates for Muybridge's views of the San Francisco military sites and areas within the current Golden Gate National Recreation Area:

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| Alcatraz Island | <i>1869.</i> The copyright statements on all his original stereographs of the Island read "Entered according to Act of Congress, in 1869 <i>etc.</i> " The photographs were probably taken during late summer, based upon positions of cannon in the batteries, the angle of the sun, the state of construction work, and the presence of seasonal summer fog banks. |
| Black Point | <i>1869.</i> The copyright statements on all his original stereographs of the Black Point area read "Entered according to Act of Congress, in 1869 <i>etc.</i> " The photographs were probably taken during late summer, based upon presence of seasonal summer fog banks over the Marin hills. |
| Cliff House | <i>1869.</i> The copyright statements on all his original stereographs of the Cliff House read "Entered according to Act of Congress, in 1869 <i>etc.</i> " In this series the Cliff House also has two wooden wings that were added in mid-1868. |
| Fort Point | <i>Spring 1869.</i> The prints sent to Washington, D.C. are stamped verso "Rec'd Jul. 12 1869 Headquarters, Chief of Engineers, Washington." The position of the sun in these photos indicates they were taken in late spring. Also, all but one of Muybridge's commercial stereographs have the copyright statement "Entered according to Act of Congress, in 1869 <i>etc.</i> " The exception is a single stereograph copyrighted in 1868. ¹³ |
| Goat Island | <i>Winter 1870.</i> The letter accompanying the prints sent to Washington, D.C. is dated 21 February 1870, and the prints themselves are stamped verso "Rec'd Mar 5 1870 Headquarters, Chief of Engineers, Washington." The position of the sun in these photos indicates they were taken during the winter months. |

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| Point Bonita | <i>August-September 1873.</i> The Point Bonita series includes views of the stranded vessel <i>Costa Rica</i> , which went aground at Point Diablo in the Marin Headlands in September 1873. The stereographs are numbered consecutively, and the photos of the <i>Costa Rica</i> immediately follow those of the light station. |
| Point Reyes | <i>Circa 1871.</i> Approximate dating based upon the presence of the lighthouse, which went into service in December 1870, and Muybridge's numbering sequence. |
| Presidio of SF | <i>1869.</i> The copyright statements on all his original stereographs of the Presidio read "Entered according to Act of Congress, in 1869 <i>etc.</i> " Probably taken during the summer months based upon the position of the sun and the overcast skies apparent in several views. |

A Minor Mystery

One interesting benefit to viewing the original Muybridge prints was the opportunity to confirm that the so-called 'doll' that appears in some Fort Point photographs is actually a little girl. (See accompanying views showing the child posed on the wharf and on a gun carriage atop the fort.¹⁴) The source of this confusion arises from the fact that the child appears unnaturally motionless in all three photographs, and in the view of her on the gun carriage she also seems to be faceless. Examination of the original prints, though, reveals that not only did she move her hands and feet between the time the two wharf photos were taken, but that Muybridge also rearranged her hat to keep the morning sun off her eyes during the long exposure. Her "faceless" appearance on the gun carriage is the result of a handkerchief being draped over her face, probably also to keep her from squinting. Basically, Muybridge was coping with a squirmy little girl.

Muybridge's Government Contracts

Muybridge's actual position with the Government following the Alaska trip in 1868 is hazy at best. He claimed repeatedly to have held positions of high responsibility, but no supporting evidence has yet come to light. In a 1963 article for *California Historical Society Quarterly*, historians Haas and Hood wrote: "Between the years 1868 and 1873 Muybridge referred to himself as Director of Photographic Surveys on the Pacific Coast. He apparently executed other commissions for the Lighthouse Board, and the Treasury and War departments." However, the two authors do not provide any documentation to explain Muybridge's self-appointed title.¹⁵

In 1873, Bradley & Rulofson published a catalogue of Muybridge's works that included this description of his career: "The careful execution and surpassing excellence of his work has occasioned his being employed during several years by the U.S. Government in the production of the numerous views upon this Coast, required by the Treasury and War Departments."¹⁶

Muybridge stated this claim himself even more clearly in 1875 when he wrote: "The experience I have acquired as Chief Photographer, during many years, for the U.S. Government, in the illustration of this coast has been most comprehensive" Two years later he repeated the assertion in a lengthy caption for a series of panoramic photos of San Francisco. In this caption, he listed his many awards and accomplishments, foremost of which was "Official Photographer of the U.S. GOVERNMENT."¹⁷

This researcher has no doubt that that U.S. government did employ Muybridge on repeated occasions to document military posts and lighthouses. He was, after all, one of the most technically superb photographers of the era. However, despite his claims, Muybridge probably worked as a hired contractor with no official government position or appointment. It is likely he simply created the titles of "Director of Photographic Surveys" and 'Official U.S. Photographer' as evocative appellations to describe his contractual services to the government. The fact that none of Muybridge's actual contract documents have survived is

not unusual, since paperwork relating to “small purchases” of this type were routinely culled from the government records before the creation of the National Archives.¹⁸

Other San Francisco Views

During 1867 and 1868 Muybridge’s production and distribution center was still Selleck’s Cosmopolitan Gallery. But by 1869 he had shifted to premises at 121 Montgomery Street, which he shared with two well-known landscape painters, the brothers Charles and Arthur Nahl. When the Nahls later moved to 12 Montgomery Street, Muybridge moved his operation with them and remained at that address until 1873 when he became affiliated with the Bradley & Rulofson Gallery at 429 Montgomery Street. In addition to his workshop and office needs, he also maintained distribution outlets such as a “gallery” at Woodward’s Gardens in the Mission District and various showrooms and subsidiary outlets around town.¹⁹

Sometime in 1872 Muybridge married Flora Stone, who worked at the Nahl Brothers’ studio as a photograph retoucher. The couple moved to the South Park neighborhood, a district that had passed its prime as a prestigious address, just as Muybridge began making plans to photograph the Yosemite region again. He traveled to the valley later that year, and shortly after his return his new associates Bradley & Rulofson published the views as “Scenery of the Yosemite Valley.”

Muybridge’s stay in the City was a short one, however, because in early 1873 he traveled to the northeastern corner of California to take photographs of the Modoc Wars. Bradley & Rulofson, it seems, had decided to add stereographs of contemporary news events to the standard repertoire of scenic views and portraits, and Muybridge drew the assignment. By May he was on-scene at Lava Beds in northwest California, taking landscape views of the battlefield areas and posed portraits of soldiers and Indian Scouts. (Shutter speeds were too slow and cameras too bulky to permit taking action shots of actual combat.) By June, Muybridge’s views of the campaign were being published as engravings by *Harper’s Weekly*. He spent the remainder of the summer of 1873 preparing a new series titled “Pacific Northwest Scenes.” Bradley & Rulofson promptly published the series upon Muybridge’s return in the fall.²⁰

Murder, Trial and Departure.

During Muybridge's absence, Flora had been "keeping company" with the drama critic for the *San Francisco Post*, Major Harry Larkyns. Muybridge learned in late 1873 that Flora was pregnant, probably with Larkyns' child. Infuriated, Muybridge wasn't even in town when his only child, Floredo Helios Muybridge, was born on April 13, 1874. Muybridge's anger grew throughout the summer and he eventually tracked down Larkyns in Napa County where he was working as a mine supervisor. Muybridge drove to Larkyns' house late one evening, entered in the midst of a party, and killed him with a single pistol shot to the chest.

Muybridge immediately surrendered himself to the local authorities and was locked up in the Napa County courthouse and jail. Indicted by a Grand Jury in December 1874, his highly publicized trial in February lasted only a few days, and a jury unwilling to condemn an outraged husband quickly acquitted him. Flora, not surprisingly, divorced him. Muybridge then left the country for several months and journeyed through Central and South America where he took photographs for the Pacific Mail Steamship Company.

Muybridge returned to San Francisco in early 1876 and resumed his commercial career, but he began spending more and more time experimenting with high-speed photography. Working at Leland Stanford's ranch he eventually developed a series of individually triggered cameras with shutter speeds of more than 1/1000th of a second. He was eventually able to completely "freeze" one of Stanford's trotters in mid-stride, showing not only the location of the animal's legs but also the unique differences between a trot and a gallop. As his reputation grew, Muybridge devoted less time to taking still photographs and increasingly focused his energies on animal locomotion photography, travelling, and lecturing on his experiments.

He became less of a San Francisco figure in the late 1870s, and in the early 1880s moved to the University of Pennsylvania where he spent several years producing hundreds of animal and human motion studies. Muybridge retired to his home of Kingston-on-Thames in 1893 where he died in 1904.

Eadweard Muybridge is widely regarded today as “the father of the motion picture”, but for California historians he is equally well known as the creator of an astoundingly diverse and beautiful collection of Western landscapes and natural wonders. For modern researchers, his works are especially valuable because he also captured unique views of the United States’ embryonic military and lighthouse installations around San Francisco Bay. These sites are today preserved by the National Park Service for the enjoyment and understanding of future generations.

Muybridge’s 130-year-old photographs still have the power to instruct – and to inspire.

List of Abbreviations:

AGO	Adjutant General’s Office
BANC	Bancroft Library, University of California, Berkeley
GOGA	Golden Gate National Recreation Area
NARA	National Archives & Records Administration
OCE	Office of the Chief of Engineers
OQMG	Office of the Quartermaster General
PAM	Presidio Army Museum
PARC	Park Archives & Records Center
PSF	Presidio of San Francisco
QMC	Quartermaster Corps
RG	Record Group
UC	University of California

¹ After passing through several collectors’ hands, these albums together with several dozen Muybridge stereographs and full-sized prints are now in the collection of the Bancroft Library at UC Berkeley. The collection is catalogued as the “Muybridge (Eadweard). Lone Mountain College Collection of Stereographs, BANC PIC 1971.055.”

² For example, photographs taken from atop Telegraph Hill are often mislabeled as Russian Hill, and the gun batteries at Black Point are sometimes misidentified as Alcatraz.

³ According to preeminent Muybridge historian Robert Haas Bartlett, this letter from Halleck to Muybridge is located “in the National Archives, Washington, D.C.” However, a thorough search of Department of the Pacific’s correspondence has not turned up this document. Senior researchers at the Archives “old Army” desk have likewise been frustrated in their efforts to find the Halleck letter. This letter is first quoted in the article “Eadweard Muybridge’s Yosemite Valley Photographs, 1867-1872” by Mary V. Jessup Hood & Robert Bartlett Haas in the *California Historical Society Quarterly* (San Francisco, March 1963, p14). Following is Haas’ original footnote that accompanied the quote: “H.W. Halleck to E.J. Muybridge, October 13, 1868. This is the first appearance in print of the Halleck letter which is in the National Archives, Washington, D.C. (Courtesy of Mrs. Ronald MacDonald.)”

⁴ Haas, Robert B. *Muybridge: Man in Motion*. University of California Press: Berkeley (1976), p 20.

⁵ For a discussion of the near-total restrictions on photography of San Francisco forts during the Civil War, see “Search and Destroy: The 1864 Alcatraz Photographs” by John Martini in *American Heritage Magazine* (April 1992, pp. 98-103).

⁶ The author of this study was one of the proponents for this theory, which was bolstered by the presence in the National Archives of numerous Muybridge photographs that were never sold commercially.

⁷ Haas, *Man in Motion*, p 21.

⁸ These prints are numbered NARA RG 77-F-94-101-14 through 77-F-94-101-31, and are located in the Still Media branch of NARA II at College Park, Maryland.

⁹ Correspondence, S.D. Townsend, AGO office, to COE, 10 July 1869. Box 12, File #3411, Entry 36, RG 77, NARA.

¹⁰ BANC PIC 1971.055, Vol. 3, Item 4101.

¹¹ Correspondence, Gen. Alexander to Maj. Gen. Humphreys, COE, 21 February 1870. Box 12, File #3411, Entry 36, RG 77, NARA.

¹² These duplicate images are as follows: NARA 77-F-98-16A corresponds to BANC PIC 1971.055, Vol. 3, Item 4108; NARA 77-F-98-16C corresponds to BANC PIC 1971.055, Vol. 3, Item 4110; and NARA 77-F-98-16D corresponds to BANC PIC 1971.055, Vol. 3, Item 4111.

¹³ The Bancroft Library collection has an untitled stereograph showing three girls sitting on the beach near Fort Point, with the legend "Registered According to Act of Congress, 1868 by Eadweard Muybridge." Based upon this legend and the southerly position of the sun in the photo, the author believes this photograph was probably taken in the fall of 1868, several months before the rest of the Fort Point views.

¹⁴ NARA RG 77-F-94-101-30 and 77-F-94-101-31, and Muybridge's album print #4101.

¹⁵ "Eadweard Muybridge's Yosemite Valley Photographs, 1867-1872" by Mary V. Jessup Hood & Robert Bartlett Haas in the *California Historical Society Quarterly* (San Francisco. March 1963. p 14).

¹⁶ *Catalogue of Photographic Views Illustrating the Yosemite, Mammoth Trees, Geyser Springs, and all the remarkable and Interesting Scenes of the Far West. By Muybridge.* Bradley & Rulofson: San Francisco. June 1873. The Treasury Department operated U.S. lighthouses at that time, hence the reference to that agency.

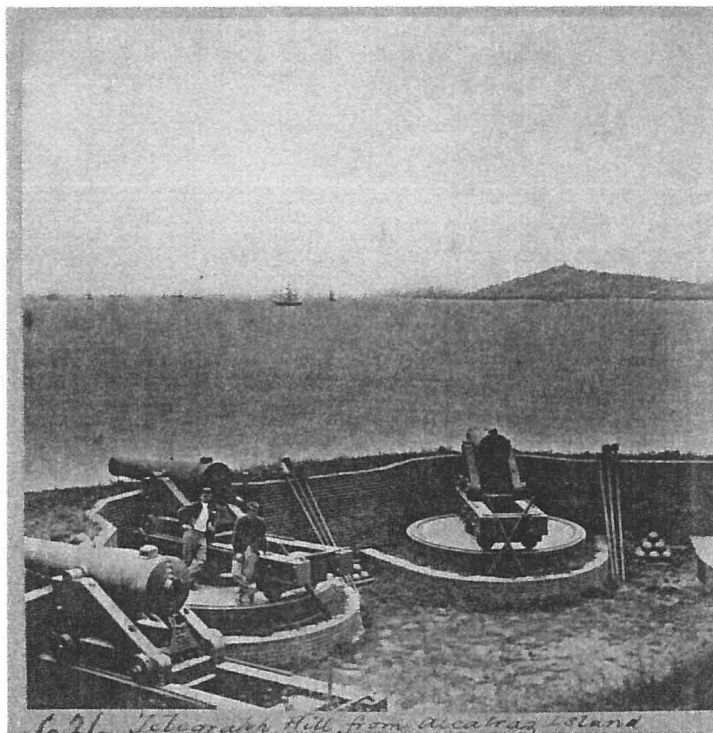
¹⁷ Haas, *Man in Motion*, pp. 83 and 95

¹⁸ Conversation with Mr. David Wallace, "old Army" research consultant, NARA I, June 2000.

¹⁹ Haas, *Man In Motion*, p 23

²⁰ Haas, *Man in Motion*, pp. 50-52

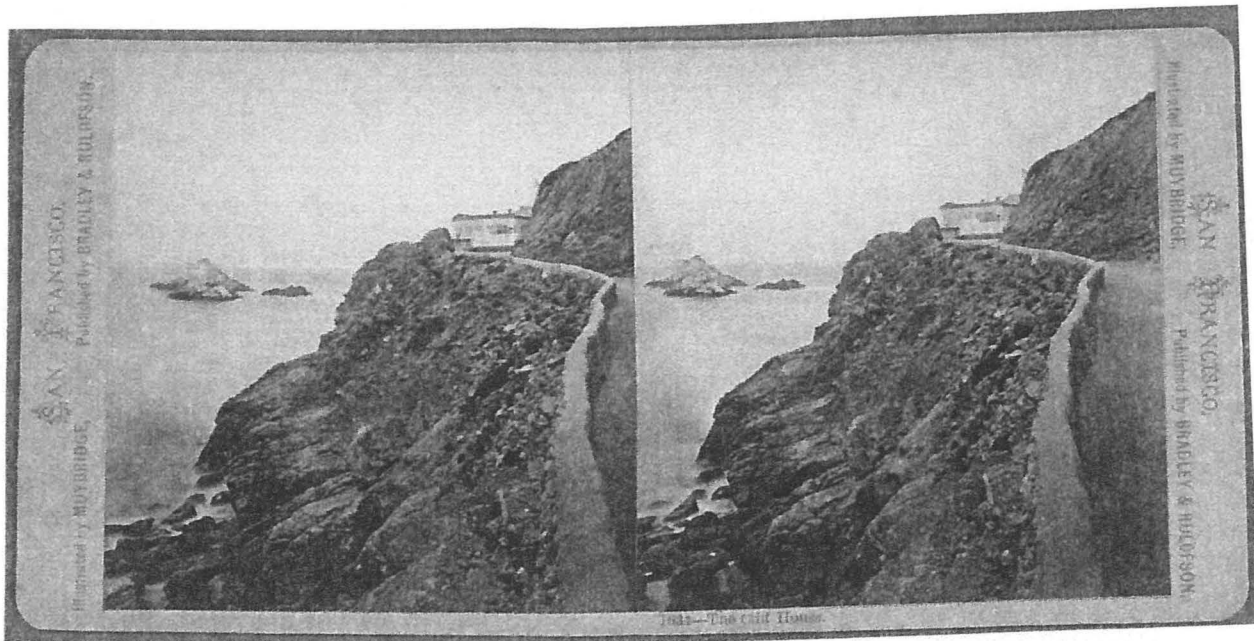
Selected Photographs by Eadweard Muybridge



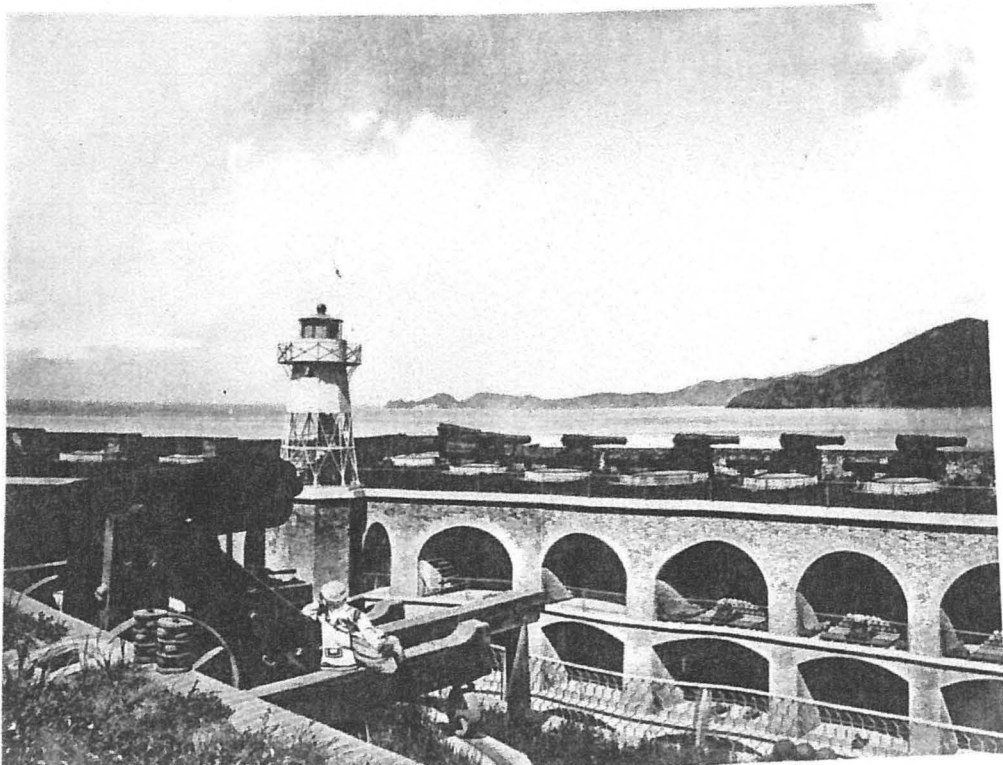
"636 Telegraph Hill, from Alcatraz Island" (*Bancroft Library, BANC PIC 1971.055, Volume 2, Item 636*)



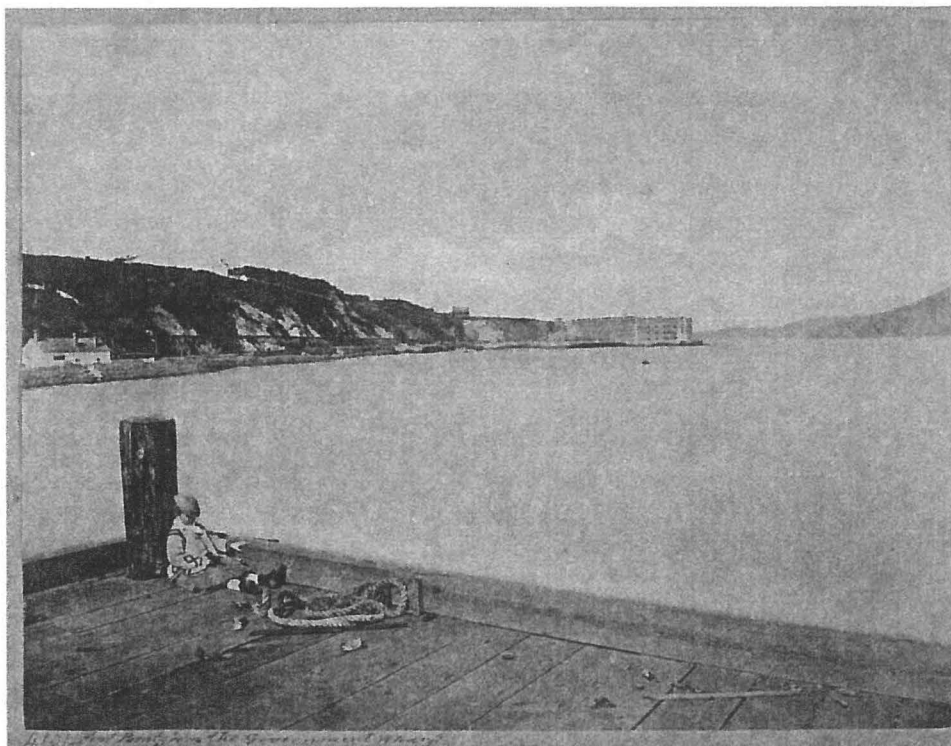
"235" Alcatraz from East Battery, Black Point (*Bancroft Library, BANC PIC 1971.055, Volume 1, Item 235*)



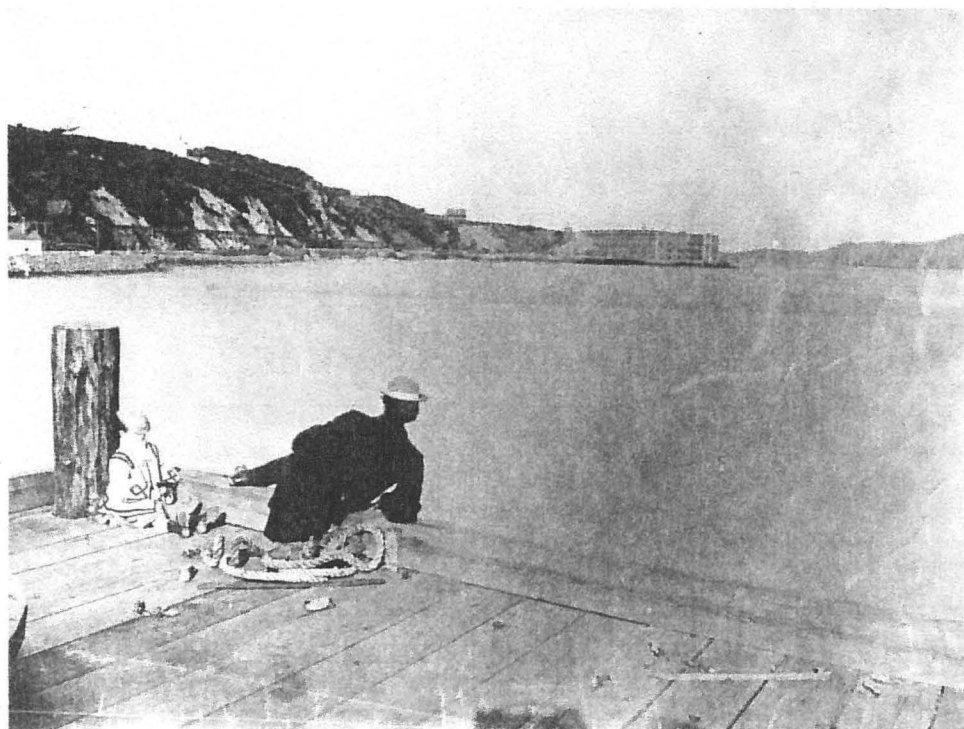
"1634 — The Cliff House." (*Bancroft Library, BANC PIC 1971.055, Stereograph 1634*)



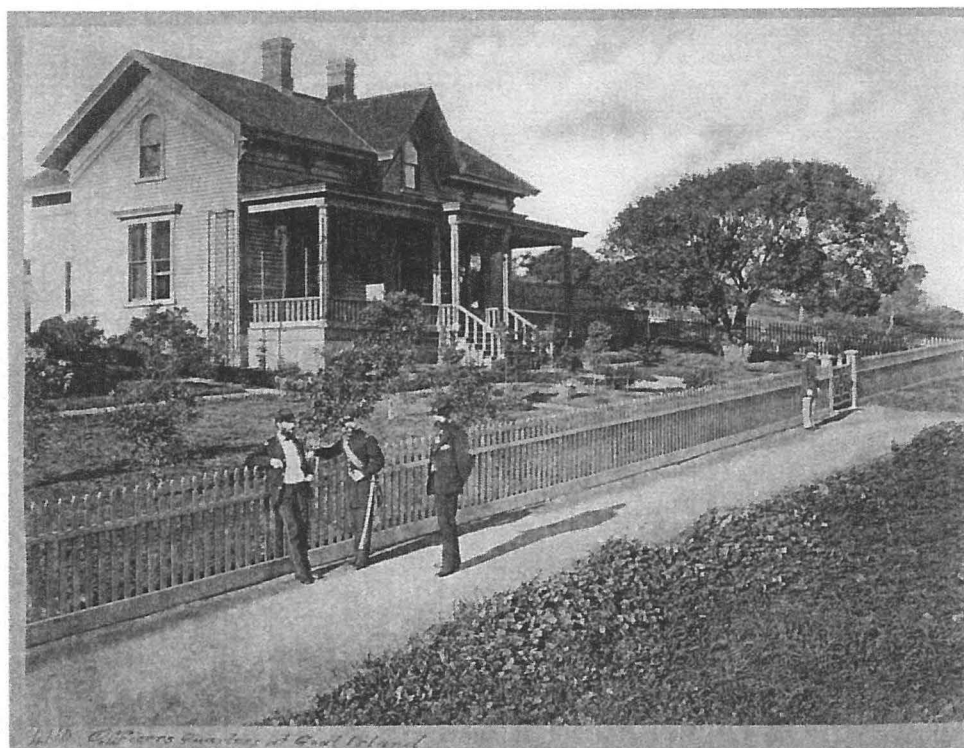
Fort Point (*National Archives, OCE, NARA 77-F-101-31*)



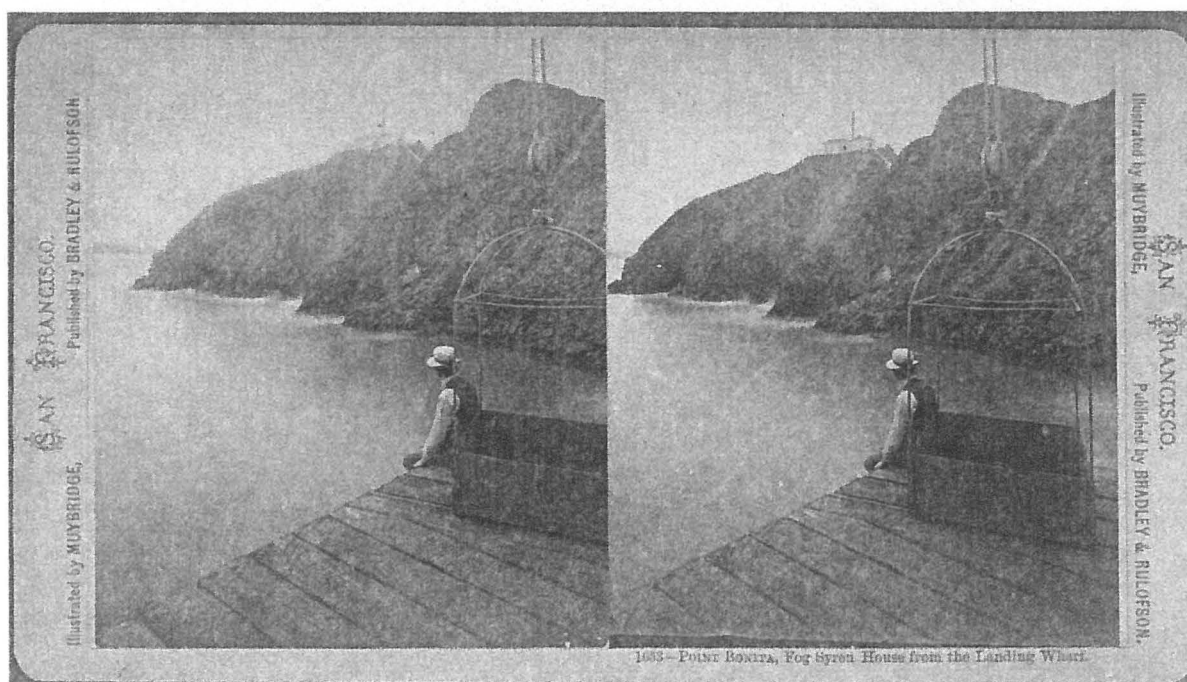
"4101. Fort Point from the Government Wharf" (*Bancroft Library, BANC PIC 1971.055, Volume 3, Item 4101*)



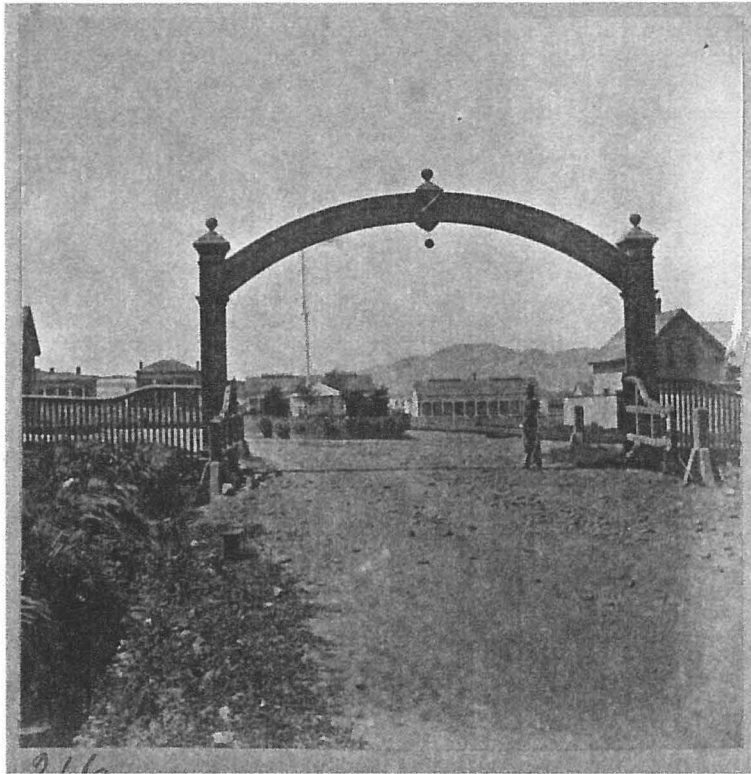
Fort Point (*National Archives, OCE, NARA 77-F-101-30*)



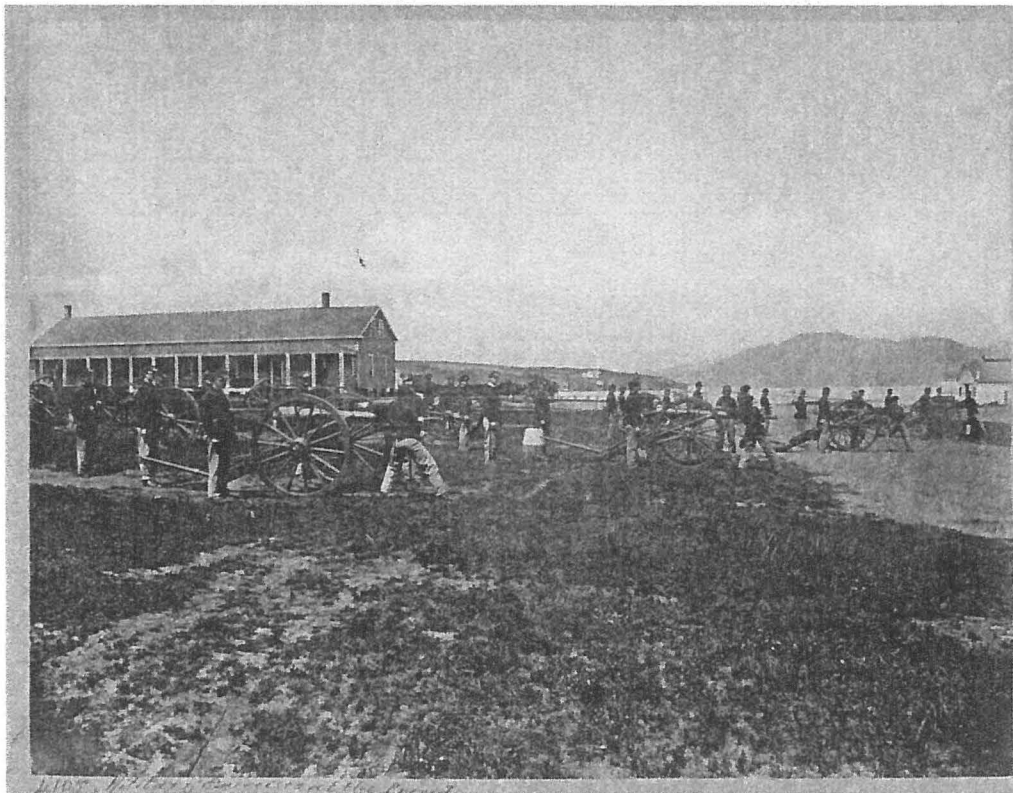
"4110 Officers Quarters at Goat Island" (*Bancroft Library, BANC PIC 1971.055, Volume 3, Item 4110*)



"1653 — Point Bonita, Fog Syren House from the Landing Wharf." (*Bancroft Library, BANC PIC 1971.055, Stereograph 1653*)



"216" Alameda entrance gate to Presidio of San Francisco (*Bancroft Library, BANC PIC 1971.055, Volume 1, Item 216*)



"4105. Military Exercises at the Presidio" (*Bancroft Library, BANC PIC 1971.055, Volume 3, Item 4105*)

***JAMES D. GIVENS —
THE PRESIDIO'S PHOTOGRAPHER***

RESIDENCE PHONE 2096

J.D. GIVENS

Residence, 1776 Union St.

OFFICIAL PHOTOGRAPHER FOR THE
U.S. ARMY TRANSPORT SERVICE
AT SAN FRANCISCO, CAL

STUDIO
LOCATED INSIDE OF RESERVATION
AT END OF UNION ST. CAR LINE
PRESIDIO, Cal.

ALSO STUDIOS AT ANGEL ISLAND AND MONTEREY, CAL.

John A. Martini
Fairfax, California
September, 2000

were equally well situated to meet the photographic and courting needs of recruits arriving at the Fort McDowell depot.

Although Givens considered San Francisco to be his home and the Presidio his primary business site, he also owned two commercial properties on lower Alvarado Street in Monterey as early as 1911. Why he retained these properties is unknown, especially since he is not listed as operating a photography studio in any of the Monterey directories for the period. Givens may actually have operated a studio at one or both of the addresses, though, and just never bothered to pay for a business listing in the Monterey city directories. Alternately, he could have simply kept the parcels as income properties and sublet the businesses to others.²⁰

Over the next few years, Givens specialized not only in taking individual soldiers' portraits but also "ship portraits" of transport vessels belonging to the U.S. Army Transport Service.²¹ He also developed an expertise in making panoramic group portraits of entire units passing through the Presidio, frequently posing the troops in front of the sheer rock wall of an abandoned quarry across from his Gallery. At this same time, Givens also began taking panoramas of other government installations around California including the recruit depot at Fort McDowell, the Immigration Station on Angel Island, the Mare Island Naval Shipyard at Vallejo, and National Guard encampments at Monterey and Los Angeles.²² Givens also occasionally took commercial photographs of civilian structures such as the Fairmont Hotel in San Francisco and the Potter Hotel in Santa Barbara, but it was military sites and servicemen that remained his bread-and-butter subjects.²³

Although never an official government employee, Givens' came to be relied upon more and more by the Army until he became *de facto* the post photographer for the Presidio. (This was true of civilian photographers at many "old army" forts, especially before the Signal Corps assumed responsibility for carrying out the Army's photographic needs.) None of Givens' original contracts have survived, but correspondence in the National Archives contains references to photographs he made for the Quartermaster Department of buildings on Angel Island.²⁴ These contracts, usually for relatively minor amounts, were considered "small purchases" by the Army and consequently did not leave much of a paper trail. Other examples of Givens' work for the

Army include recordation photos of buildings at the Presidio and innumerable views of transport ships he took from the Quartermaster Pier on the San Francisco waterfront.

The 1906 earthquake and fire proved a boon for Givens' career. He and Jennie were residing at 2026 Green at the time of the earthquake on April 18th, and Givens apparently grabbed a camera and began taking photographs nearly as soon as the shaking stopped. (Based upon the position of the sun in these photos, he took many of them within two or three hours of the temblor.) He eventually published a series of at least 160 views of the disaster that included scenes of collapsed buildings, broken streets, fire fighting, rescue activities, and dozens of shots of refugees and refugee camps. He continued taking photographs over the course of the next few weeks, especially documenting the U.S. Army's on-going relief efforts and the semi-permanent camps the military erected around the city.²⁵

As an aftermath to the disaster, Givens also took portraits of General Frederick Funston and key Army officers who participated in the relief activities, as well as making panoramic photos of the ruined city from atop Nob Hill. He later self-published many of these views as the booklet *San Francisco in Ruin: A Pictorial History of Eight Score Photo-Views of the Earthquake Effects, Flames' Havoc, Ruins Everywhere, Relief Camps*.²⁶

Following the earthquake and fire, Givens and Jennie remained in their Green Street apartment until 1911 when they moved to 1804 Larkin Street. Four years later in 1915 they disappeared from city directories when they moved into the Presidio Gallery building. The 1920 census taker for the Presidio recorded them as living within the enumeration district for Letterman General Hospital.²⁷ Since the Presidio is federal property and not part of the City of San Francisco, the Givenses were not listed in subsequent city directories.

The year 1915 brought the Panama Pacific International Exposition literally to Givens' back door when dozens of fair structures were erected on the bay shore of the Presidio and adjacent Harbor View district. Curiously, few Givens photographs of the Exposition have been located, possibly because the fair organizers had their own official photographers and Givens was unwilling to pay their required license fees. (Givens was something of a miser; only once in 33

years did he pay to have his Presidio gallery listed in the San Francisco directory's commercial pages.²⁸) The only two photographs of the Panama Pacific exposition definitely known to have been taken by J.D. Givens are a distant view from Fort Scott and a panorama taken from a rooftop immediately outside the fairground's boundary.²⁹ Both were locations considered 'fair game' for non-official photographers.

Another reason that Givens may not have devoted much time to Exposition photography was that in 1915 and 1916 he again accompanied U.S. troops into the field. Beginning in 1915, Mexican army troops commanded by the general/bandit Francisco "Pancho" Villa had been making raids against American troops and southwest border towns. In retaliation, the U.S. Army mounted a "punitive expedition" against the guerillas in 1916 under command of General John J. "Blackjack" Pershing. Givens once again followed the soldiers, photographing activities ranging from portraits to camp scenes to the aftermath of battles. In 1916 he self-published his final book, *Album of Pictures Somewhere In Mexico Relating to U.S. Soldiers and Mexicans*.

This is Givens most curious work, composed partly of photographic images and partly of unattributed, jingoistic descriptions of Villa's depredations and the gallantry of American soldiers. Considering Givens' lack of writing abilities as demonstrated in his letters to the Army, this researcher believes he hired a 'ghost writer' to help him produce the album. In light of the content of the book, the author may also have wished to remain anonymous. Many of the photos are exceedingly graphic images of Mexican war dead, including photos that have been clumsily retouched to include additional dead bodies lying around the battlefields. (One unretouched photo shows the indescribable leavings of a funeral pyre.) This book provides the reader with either a troubling insight into J.D. Givens' mind or the ghoulish interests of 1910s America.³⁰

World War I brought a huge influx of soldiers to California where they underwent basic training or were simply housed while awaiting transport to Europe. Givens found unlimited opportunities to photograph these soldiers, especially utilizing the panoramic format to make group portraits of entire companies and even regiments. He also took dozens of action views of training activities around the Presidio and at its subposts of Fort Winfield Scott, Fort Barry, "Camp Tanforan" at present day San Bruno, and "Camp Fremont" at Menlo Park. He later produced a numbered

series of these photographs from which troops could order copies.³¹ As units began to return from the war in 1919 Givens continued to photograph them in their group formations, especially lined up in front of the lagoon of the by then derelict Palace of Fine Arts.

In the 1920s Givens also ventured to the Monterey area, taking photos of National Guard and R.O.T.C. encampments at Camp Del Monte and Camp McQuaide, as well as documenting local sites including a 1926 image of Mission Carmel prior to its restoration.³²

By the mid-1920s Givens had been a fixture on the Presidio for a quarter century. And Givens himself was getting old. His photography in these later years took on a very predictable quality, always technically precise but slowly losing the spontaneous touch of his earlier works. He always staged his group portraits in one of several “regular” spots he had selected around the post, sites that provided such strong scenic or dramatic backdrops as Letterman Hospital, the rock wall of an abandoned quarry, a dense grove of cypress trees just outside the Gallery, the front steps of the look-alike Montgomery Street Barracks, and the grounds of the Palace of Fine Arts.

Givens was not working alone at the Gallery during this period. Sometime around 1908 he had hired a sixteen-year-old girl named Nita Paula to work with him as a lab assistant. Nita stayed with the Givenses for twenty-five years, eventually marrying a retired soldier and becoming Mrs. Nita Paula Evans.³³ Presidio records state that J.D. and Jennie Givens lived in the Gallery until 1933, and that the building was repeatedly enlarged by Givens to ultimately include a studio, darkroom, office, kitchen, three bedrooms, and a garage. (It’s very possible that Mrs. Evans and her husband shared the Gallery with the Givenses. After all, the Givenses would have had little use for three bedrooms by themselves.)

By 1933 J.D. Givens was seventy years old and apparently in failing health. It was also the depths of the Great Depression, and the Givenses were in debt. Never a flourishing businessman, Givens owed Mrs. Evans \$7,000 in back wages – a staggering debt in the 1930s.³⁴ In lieu of payment, Givens transferred to Evans his entire photography business as well as all permits for

operating the Presidio Gallery. Givens and his wife then left Presidio and moved to Watsonville, California.³⁵

In Watsonville, James and Jennie resided at 140 Kearney Street until his death in 1939. Their house was a small hipped-roof bungalow in a working class part of town, located across the street from a warehouse and a half-block from the Southern Pacific railroad tracks. Even today the neighborhood is a long way from being gentrified; in the 1930s it must have been impoverished. Why the Givenses moved to Watsonville is unknown, but possibly they had simply grown to like the area during the years J.D. maintained a studio in the Monterey area.

Givens' last few years seem to have been spent in seclusion and failing health, although two intriguing photographs attributed to him in his later years have recently been discovered. The first is a panorama photo taken in 1934 of Quartermaster Department personnel at Letterman Hospital and signed "J.D. Givens Studio, Presidio." The second photo is dated five years later and shows a group of California National Guardsmen posed around an artillery piece at Camp McQuaide in 1939, and bears the embossed imprint "J.D. Givens, Photo." The curious thing is that Givens retired the year before the first photo was taken and died the same year as the second. (The next earliest dated photos definitely attributed to him were taken in 1931.) Either Givens was lured out of retirement in Watsonville to take the two photographs or, more likely, Nita Paula Evans took the photos herself and merely used the familiar Givens name on the prints.³⁶

J.D. Givens died at home on 20 December 1939. His obituary in the local newspaper was brief, included erroneous details, and gave only the sketchiest biographical information:

Ill for the past two years, James David Givens, 68, passed away at his home at 140 Kearney Street Wednesday night. He had been a resident of California for the last 30 years, six of which had been spent in Watsonville. He was a member of the Masonic lodge of San Francisco.

Surviving him is his wife, Mrs. Nellie Givens of the family home.³⁷

Eadweard Muybridge is widely regarded today as “the father of the motion picture”, but for California historians he is equally well known as the creator of an astoundingly diverse and beautiful collection of Western landscapes and natural wonders. For modern researchers, his works are especially valuable because he also captured unique views of the United States’ embryonic military and lighthouse installations around San Francisco Bay. These sites are today preserved by the National Park Service for the enjoyment and understanding of future generations.

Muybridge’s 130-year-old photographs still have the power to instruct – and to inspire.

List of Abbreviations:

AGO	Adjutant General’s Office
BANC	Bancroft Library, University of California, Berkeley
GOGA	Golden Gate National Recreation Area
NARA	National Archives & Records Administration
OCE	Office of the Chief of Engineers
OQMG	Office of the Quartermaster General
PAM	Presidio Army Museum
PARC	Park Archives & Records Center
PSF	Presidio of San Francisco
QMC	Quartermaster Corps
RG	Record Group
UC	University of California

¹ After passing through several collectors’ hands, these albums together with several dozen Muybridge stereographs and full-sized prints are now in the collection of the Bancroft Library at UC Berkeley. The collection is catalogued as the “Muybridge (Eadweard). Lone Mountain College Collection of Stereographs, BANC PIC 1971.055.”

² For example, photographs taken from atop Telegraph Hill are often mislabeled as Russian Hill, and the gun batteries at Black Point are sometimes misidentified as Alcatraz.

³ According to preeminent Muybridge historian Robert Haas Bartlett, this letter from Halleck to Muybridge is located “in the National Archives, Washington, D.C.” However, a thorough search of Department of the Pacific’s correspondence has not turned up this document. Senior researchers at the Archives “old Army” desk have likewise been frustrated in their efforts to find the Halleck letter. This letter is first quoted in the article “Eadweard Muybridge’s Yosemite Valley Photographs, 1867-1872” by Mary V. Jessup Hood & Robert Bartlett Haas in the *California Historical Society Quarterly* (San Francisco, March 1963, p14). Following is Haas’ original footnote that accompanied the quote: “H.W. Halleck to E.J. Muybridge, October 13, 1868. This is the first appearance in print of the Halleck letter which is in the National Archives, Washington, D.C. (Courtesy of Mrs. Ronald MacDonald.)”.

⁴ Haas, Robert B. *Muybridge: Man in Motion*. University of California Press: Berkeley (1976), p 20.

⁵ For a discussion of the near-total restrictions on photography of San Francisco forts during the Civil War, see “Search and Destroy: The 1864 Alcatraz Photographs” by John Martini in *American Heritage Magazine* (April 1992, pp. 98-103).

⁶ The author of this study was one of the proponents for this theory, which was bolstered by the presence in the National Archives of numerous Muybridge photographs that were never sold commercially.

⁷ Haas, *Man in Motion*, p 21.

⁸ These prints are numbered NARA RG 77-F-94-101-14 through 77-F-94-101-31, and are located in the Still Media branch of NARA II at College Park, Maryland.

⁹ Correspondence, S.D. Townsend, AGO office, to COE, 10 July 1869. Box 12, File #3411, Entry 36, RG 77, NARA.

¹⁰ BANC PIC 1971.055, Vol. 3, Item 4101.

¹¹ Correspondence, Gen. Alexander to Maj. Gen. Humphreys, COE, 21 February 1870. Box 12, File #3411, Entry 36, RG 77, NARA.

¹² These duplicate images are as follows: NARA 77-F-98-16A corresponds to BANC PIC 1971.055, Vol. 3, Item 4108; NARA 77-F-98-16C corresponds to BANC PIC 1971.055, Vol. 3, Item 4110; and NARA 77-F-98-16D corresponds to BANC PIC 1971.055, Vol. 3, Item 4111.

¹³ The Bancroft Library collection has an untitled stereograph showing three girls sitting on the beach near Fort Point, with the legend "Registered According to Act of Congress, 1868 by Eadweard Muybridge." Based upon this legend and the southerly position of the sun in the photo, the author believes this photograph was probably taken in the fall of 1868, several months before the rest of the Fort Point views.

¹⁴ NARA RG 77-F-94-101-30 and 77-F-94-101-31, and Muybridge's album print #4101.

¹⁵ "Eadweard Muybridge's Yosemite Valley Photographs, 1867-1872" by Mary V. Jessup Hood & Robert Bartlett Haas in the *California Historical Society Quarterly* (San Francisco. March 1963. p 14).

¹⁶ *Catalogue of Photographic Views Illustrating the Yosemite, Mammoth Trees, Geyser Springs, and all the remarkable and Interesting Scenes of the Far West. By Muybridge.* Bradley & Rulofson: San Francisco. June 1873. The Treasury Department operated U.S. lighthouses at that time, hence the reference to that agency.

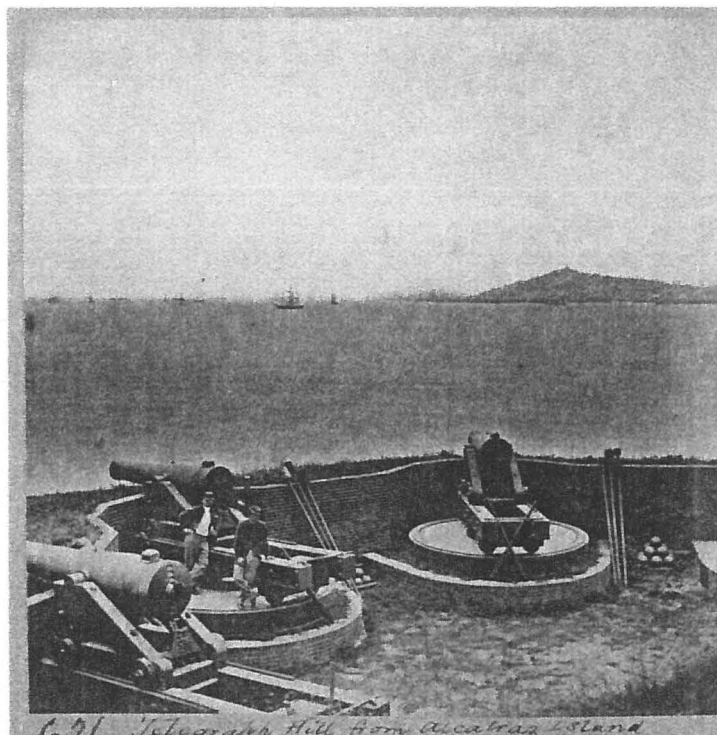
¹⁷ Haas, *Man in Motion*, pp. 83 and 95

¹⁸ Conversation with Mr. David Wallace, "old Army" research consultant, NARA I, June 2000.

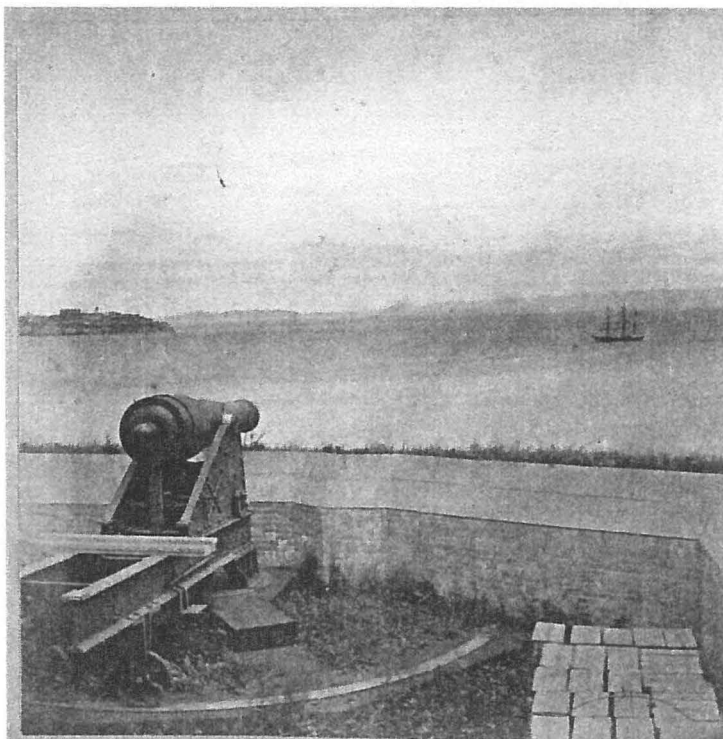
¹⁹ Haas, *Man In Motion*, p 23

²⁰ Haas, *Man in Motion*, pp. 50-52

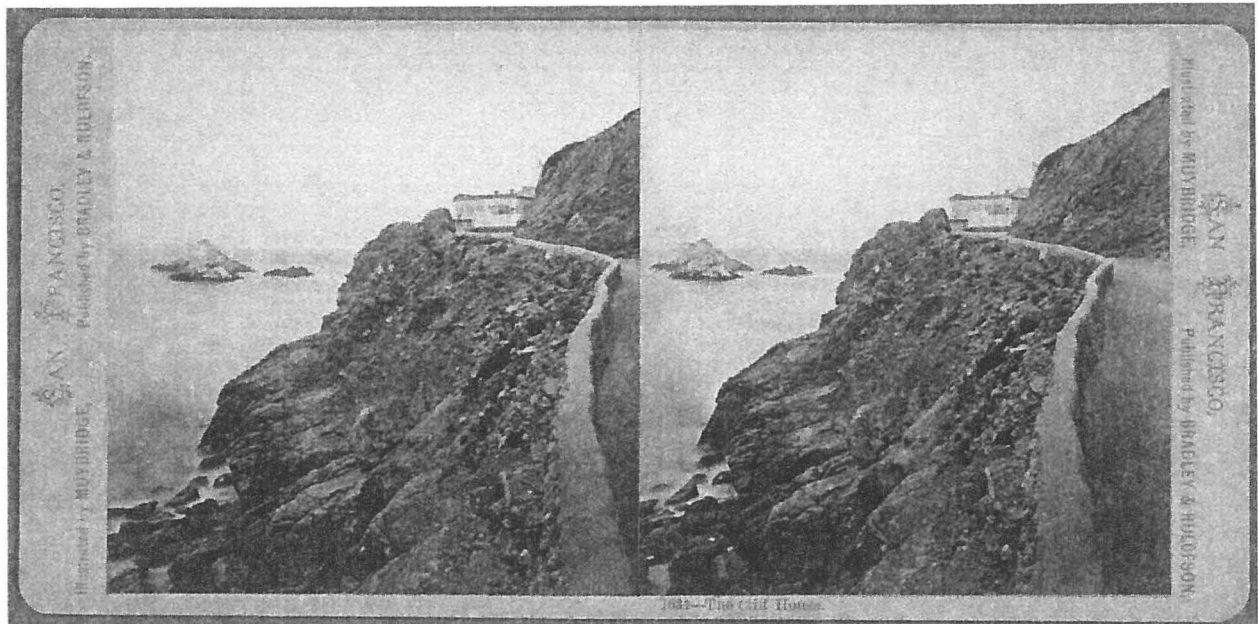
Selected Photographs by Eadweard Muybridge



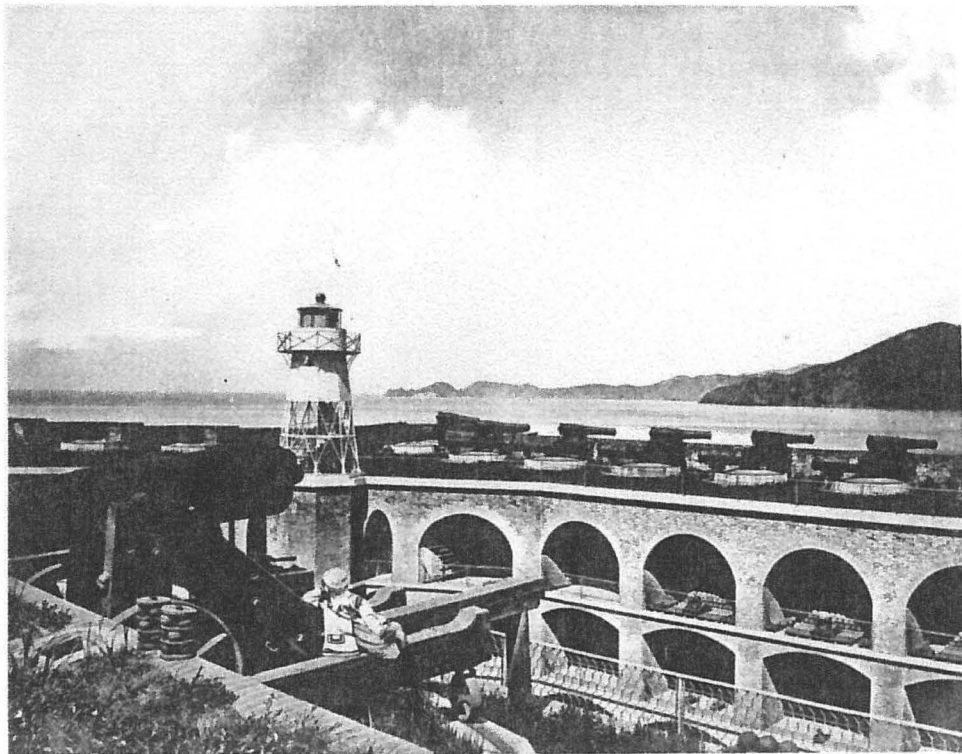
"636 Telegraph Hill, from Alcatraz Island" (*Bancroft Library, BANC PIC 1971.055, Volume 2, Item 636*)



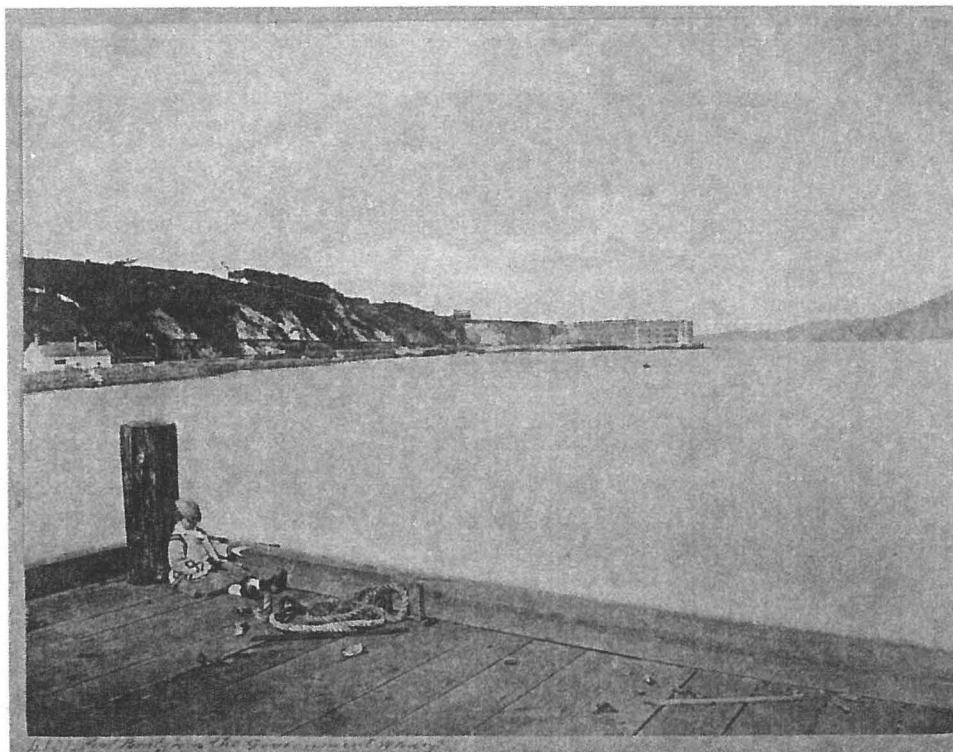
"235" Alcatraz from East Battery, Black Point (*Bancroft Library, BANC PIC 1971.055, Volume 1, Item 235*)



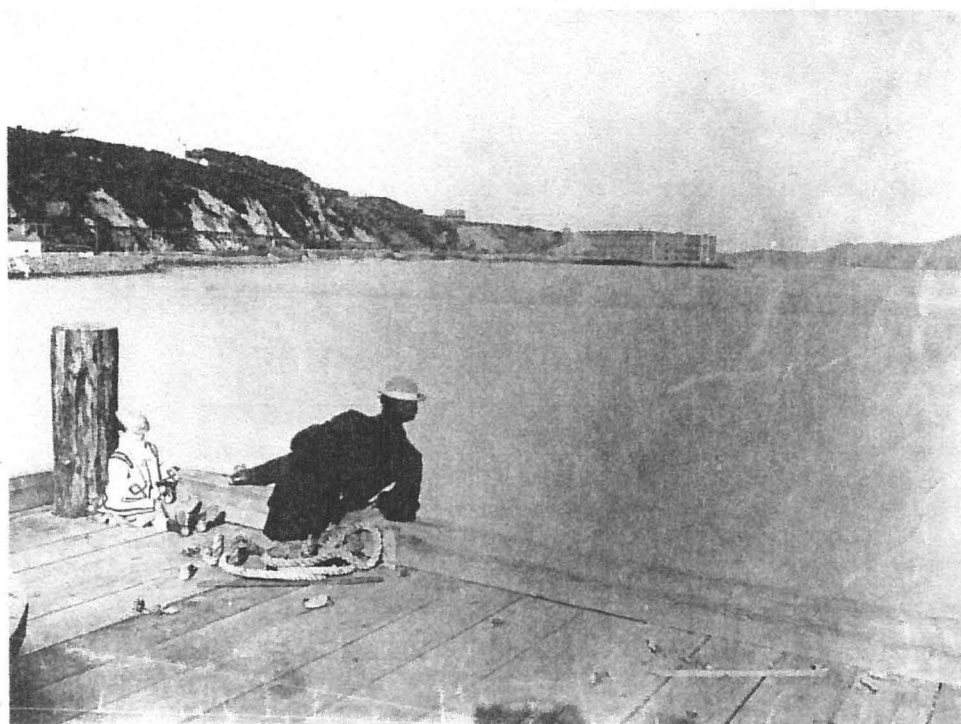
“1634 — The Cliff House.” (*Bancroft Library, BANC PIC 1971.055, Stereograph 1634*)



Fort Point (*National Archives, OCE, NARA 77-F-101-31*)



“4101. Fort Point from the Government Wharf” (*Bancroft Library, BANC PIC 1971.055, Volume 3, Item 4101*)



Fort Point (*National Archives, OCE, NARA 77-F-101-30*)

No mention was made of the 33 years Givens spent as the unofficial photographer for the U.S. Army in San Francisco.

J.D. Givens was buried two days later in "Jolon County Cemetery" in southern Monterey County, a graveyard that seems to have disappeared from history.³⁸ Efforts by the author and others to locate his gravesite have so far been unsuccessful.

Aftermath:

Mrs. Nita Paula Evans operated the Presidio Photo Studio throughout the 1930s and 1940s as part of the nearby Post Exchange, but she continued to use the name "Givens Photo Gallery." In April 1942 Jennie Givens was still residing in Watsonville, and on 16 April filed a "quit claim" releasing all interests in the Gallery and any equipment remaining at the Presidio. Mrs. Evans becomes sole proprietor and owner of the old Givens business.³⁹

On 6 January 1946 Mrs. Evans hired Mr. Ernest Cadalego to manage the studio, and he moved into the old Givens Gallery. Throughout the post-war years the Army became increasingly concerned over his operation of the Gallery, especially with the general lack of maintenance of the complex and Mrs. Evans' failure to pay back rent. This culminated in 1951 with a flurry of correspondence between the Deputy Post Commander and the Chief of Staff, Sixth U.S. Army. Aside from the legal issues raised by post commander, he stated he considered the aging building to be unsightly and to possibly constitute a health hazard.⁴⁰ He wanted it off his post. A contemporary letter to the editor of the newspaper *Star Presidian* summarizes the Gallery's final demise:

This [correspondence] ended in condemning the building and moving Mr. Cadalego to a temporary studio at Ft. Mason. Mrs. Evans was directed to move her building from the post. She and her son came to the post weekends, taking a truck load or two each time, so in a few weekends, the building was an eyesore

to the post. One morning, the Commanding General, Sixth Army, directed the Post Engineer to remove the building by close of business that day. The Post Engineer had a crew of men tear down what was left of the building and fill the basement with red-rock, without removing equipment.

Mr. Cadalego, before his move to Ft. Mason, was residing in the building as well as managing it for Mrs. Evans. He says there are possibly two thousand old negatives in the basement, dating back to he doesn't know when. Mr. Givens had photos of the Civil War, the Boxer Rebellion, the Mexican Border Incident in 1914, WWI, and many other occasions. Most of the things in the basement consist of panorama shots of the Presidio, Angel Island, and of San Francisco from the 1890's on. Numerous glass plates of the same areas plus many portraits of personnel residing on the post at that time, including many of General Pershing."⁴¹

The Army never built another structure on the original Gallery location, and the site today is a lawn area near the intersection of Lincoln Boulevard and Lombard Streets. Only a flat area of lawn and a row of palm trees that once flanked the Gallery's entrance mark its former site. If the *Star Presidian* letter is accurate, though, there may still be a sizable number of original J.D. Givens negatives buried only a few feet from Lincoln Boulevard. If so, what lies buried just below the Presidio's surface may yet again yield new information on its past occupants.

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PSF	Presidio of San Francisco
QMC	Quartermaster Corps
RG	Record Group

¹ U.S. Census reports for 1910 and 1920, NARA. Mrs. Givens' maiden name is unknown. Also, she alternately gave her first name as "Jennie" and "Nellie."

² Photographs offered for sale on eBay auction site: "Camp Alger photo J.D. Givens 1898 ORIGINAL!!!", item #519001527 listed 4 December 2000, and "Rare J.D. Givens 1898 Camp Alger Albumen", item #520467222 listed 6 December 2000. These prints were offered by two unassociated sellers.

³ Correspondence, J.D. Givens to Adj. General H. C. Corbin, 3 September 1899, and Corbin to Givens, 7 September 1899, Document #275617, RG 94, AGO Records, NARA; and Givens to Corbin, 21 September 1899, and Corbin to Givens, 22 September 1899, Document #279812, RG 94, AGO Records, NARA.

⁴ In response to a letter from Mr. C.L. Chester seeking permission to make photographs in the Presidio, the post commander Col. J.B. Rawles declined the request stating "Mr. J.D. Givens who came here recommended by [Adj. Gen.] Corbin has about exhausted that kind of work." PSF Register of Letters Rec'd, Vol. 69, 25 February 1903, RG 393, NARA.

⁵ Photograph, "Light Batt. M, 7th U.S. Art., taken in San Francisco, Calif. In 1899." Kanaan Collection, GOGA-2980.030, Box 1, F2, Park Archives and Record Center, Golden Gate NRA, San Francisco, California; and photograph, "Steamer Aztec loading horses at U.S. government dock with Manila as destination, photographed by J.D. Givens, 1899." BANC PIC 19xx.205—B, Bancroft Library, UC Berkeley.

⁶ J.D. Givens' business card, in the collection of the Bancroft Library, UC Berkeley. This card is glued to the inside cover of Givens' book *Our New Possessions in the Philippine Islands*, call number X 8 577.

⁷ Correspondence, Hon. Julius Kahn to Adj. Gen. H.C. Corbin, 24 December 1901; and Corbin to Kahn, 27 December 1901, Document #275617, RG 94, AGO Records, NARA. Attached to the originating correspondence from Kahn is an unattributed and undated newspaper clipping headlined "Bad Investment for Lotz" containing the story of his business dealings with Givens.

⁸ Photograph, untitled, Mary Duryea Collection, PARC, GOGA.

⁹ Crocker-Langley Directories for the City of San Francisco, 1902, 1903, 1904.

¹⁰ Givens' 1904 business card.

¹¹ Email, Al Miller, Secretary for California Masonic Lodge #1, to author, 24 June 2000. The Lodge's records also show Givens' complete birth date as 14 June 1863, a detail not recorded in the census reports.

¹² Document #116428, Box #314, Document File 1890-1914, Index entry "Givens", RG 92, OQMG, NARA. This researcher did not locate the original document concerning Givens' trip to the Philippines due to time constraints; the "document" cited in the Index is actually a collection of documents comprising 33 boxes of correspondence.

¹³ Charles Baron is listed in the 1903 and 1904 Crocker-Langley Directories as living on Russ Street in San Francisco. No occupation is listed for Baron, which usually signifies a "handyman" or "laborer" type of occupation.

¹⁴ The only known example of this edition is in the Bancroft Library, call number X 8 577

¹⁵ Numerous examples of this last volume exist in the collections of the Bancroft Library, the Library of Congress, and the Golden Gate National Recreation Area. It seems to have been produced in two editions, each differing slightly in photo content and layout.

¹⁶ "Revocable License" issued to J.D. Givens "to maintain and occupy, for the conduct of a photographic business, the temporary building erected by him [at] Fort McDowell", issued by Acting Secretary of War Robert Oliver, 13 September 1904, Document #223211, RG 92, OQMG, NARA; and "Revocable License" issued to J.D. Givens "to

maintain and occupy, for the conduct of a photographic business, the temporary building erected by him [at] the Presidio of San Francisco,” issued by Acting Secretary of War Robert Oliver, 16 November 1905. Document #223211, RG 92, OQMG, NARA.

¹⁷ Presidio CO Col. Rawles’ comments regarding Givens operating at his post under recommendation of AGO, 25 February 1903, PSF Register of Letters Rec’d., Vol. 69, RG 303, NARA; and Presidio CO Maj. Todd to Adjutant General, Dept of Calif, “the only written authority I can find for his [Givens’] presence are letters from the AG of the Army and from Dept. Commander. Mr. Givens states that under these letters [former CO] Col. J.B. Rawles gave him verbal permission to establish himself upon the reservation...”, 6 October 1903. PSF Register of Letters Sent, RG 393, NARA.

¹⁸ QMC Form 117, Building No. 560, PSF, “Photo Studio. Not a government building.” Building Records, PSF (a.k.a. “Building Books”), Volume “Building nos. 500-699,” PARC, GOGA. This document was prepared circa 1940, at which time Mrs. Nita Paula Evans was operating the Gallery under a 5-year renewable license.

¹⁹ “Map of the Depot of Recruits and Casuals, Angel Island . . . March 14th, 1905.” GOGA map collection, PARC, GOGA.

²⁰ Deeds 119,350, 26 July 1911; and Deed OR 38, 33, 11 January 1924, Monterey County Records Office.

²¹ Givens’ 1904 business card states: “Official Photographer for the U.S. Army Transportation Corps at San Francisco.” His albums of photos support this claim, and one edition contains photos of eighteen Army transports. However no documentation has been found supporting his “official” status.

²² Numerous examples of Givens’ panorama photos of military sites can be found in archives around the country, including the Library of Congress, the California State Archives, the California State Military Museum, and Monterey Public Library-California History Room. The most extensive collection is at the Park Archive and Record Center (PARC) of the Golden Gate National Recreation Area.

²³ Photograph of Fairmont Hotel ca 1910, Photo File “San Francisco-Hotels-Fairmont”, History Center, San Francisco Public Library.

²⁴ “Givens, J D acct. \$75 McDowell Febr. Photos 4 Bldgs ” 21 June 1909, Document #216218, entry 89, 1800-1914, RG 92, OQMG, NARA; and “Givens, JD acct. \$80.62 Angel Island Cal. Photo of Blds.” 21 June 1909, Document #217173, entry 89, 1800-1914, RG 92, OQMG, NARA.

²⁵ Many of Givens’ numbered views appear as individual prints in collections around the state, especially those of the California Historical Society. Eight of Givens’ photographs were also included as illustrations in the Army’s official “Report to the Senate” in 1906 prepared by General Adolphus Greeley. Records of the Senate, SEN 60A-F20 (Committee on Printing), RG 46 Records of the Senate, NARA.

²⁶ This book appears in at least two printings, both published in 1906, differing in the number and selection of views included. The book also includes views of the fire and earthquake by photographers other than Givens, making it more of a “compilation” than a specimen of his unique work.

²⁷ 1920 U.S. Census, NARA.

²⁸ 1905 Crocker-Langley City Directory, San Francisco.

²⁹ Untitled panorama photo in the collection of Library of Congress, “Copyright deposit J.D. Givens, May 8, 1915. DLC/PP-1915; 44944.” PAN SUBJECT – Events, no. 113, LOC.

³⁰ This book also contains numerous photos taken by photographers other than Givens, especially Keystone News. These photos are clearly identified as copyrighted views.

³¹ “Records of the War Dept, General Staff, Camps & Forts in U.S. WW I.”, Folder M, RG 165-WCF, NARA. Based on Givens numbering system, he may have taken more than 700 photographs in this series.

³² Photograph of Mission Carmel, 1926, in the collection of the Monterey Public Library.

³³ Correspondence, Albert Davis to Mr. Erwin, Editor *Star Presidian*, 25 June 1959. Box 83, PAM Ephemera Collection, PARC, GOGA.

³⁴ Givens’ debt to Evans would equal \$83,141 in 1999 dollars. Source: “The Inflation Calculator” at <http://www.westegg.com/inflation/infl.cgi>

³⁵ Correspondence, Nita Paula Evans to Secretary of War, petitioning for new permit to operate the Presidio Gallery. 22 November 1941. File “Bldg. 560”, Box 72, Army Real Estate Records, PARC, GOGA.

³⁶ Photographs, “Quartermaster Personnel, Letterman General Hospital, 1934”, PAM Negatives Collection, PARC, GOGA; and “Camp McQuaide, 1939,” Gerald David Collection, PARC, GOGA.

³⁷ *Register-Pajaronian, Watsonville*, Thursday, 21 December 1939, pg. 2. Givens’ age is incorrect; he was 74 at the time of death. The discrepancy can probably be explained by Mrs. Givens’ distraught state. She not only provided the wrong birth date for Givens but also the wrong state, listing New York as his place of birth.

³⁸ "County of Santa Cruz, California, Standard Certificate of Death" for James David Givens. The official cause of death was listed as "chronic myocarditis" or heart disease.

³⁹ Affidavit signed by Mrs. J.D. Givens, 16 April 1942. Witnessed by Mabel B. Dean, Notary Public. File "Bldg. 560", Box 72, ADPWEMR-3, PARC, GOGA.

⁴⁰ Various Correspondence, File "Bldg. 560", Box 72, Army Real Estate Records, PARC, GOGA.

⁴¹ Letter, Davis to Erwin, 25 June 1959.

Appendix 1

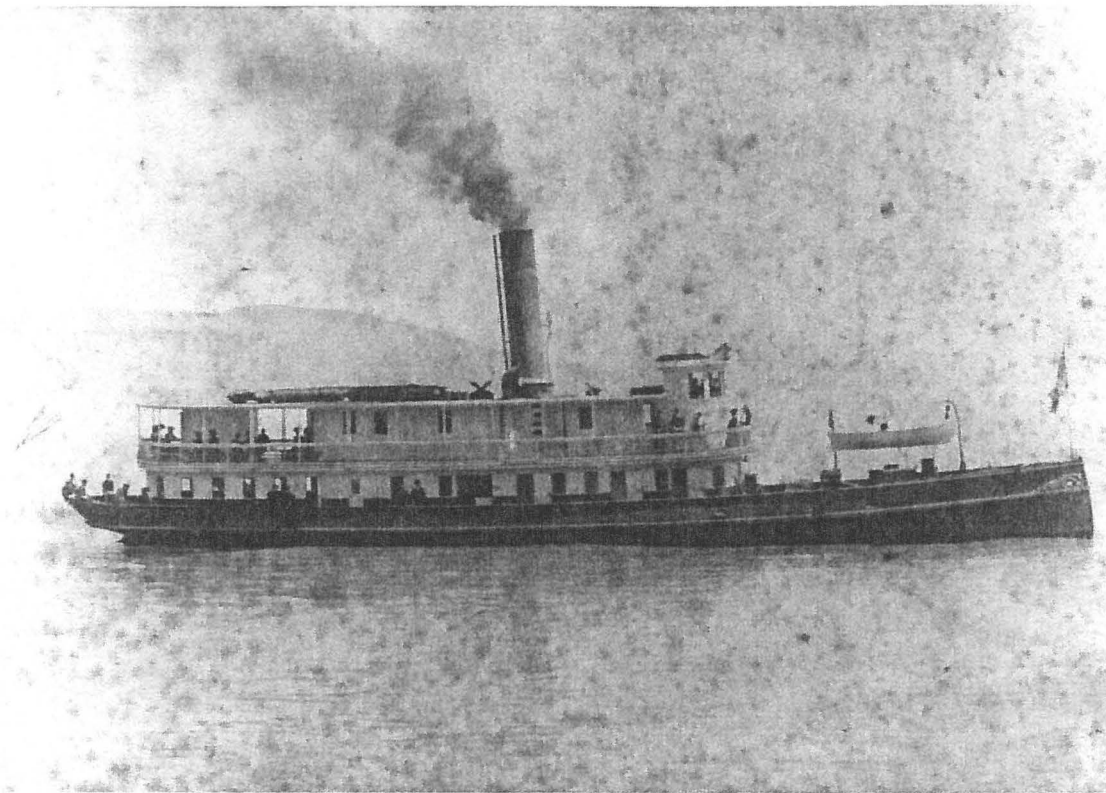
Selected photographs by J.D. Givens



Unidentified sergeant, Company "C" 30th U.S. Infantry. 1901.
(Golden Gate NRA, Park Archives & Records Center, PAM Original
Prints, Margery Shikle Farrar Collection)



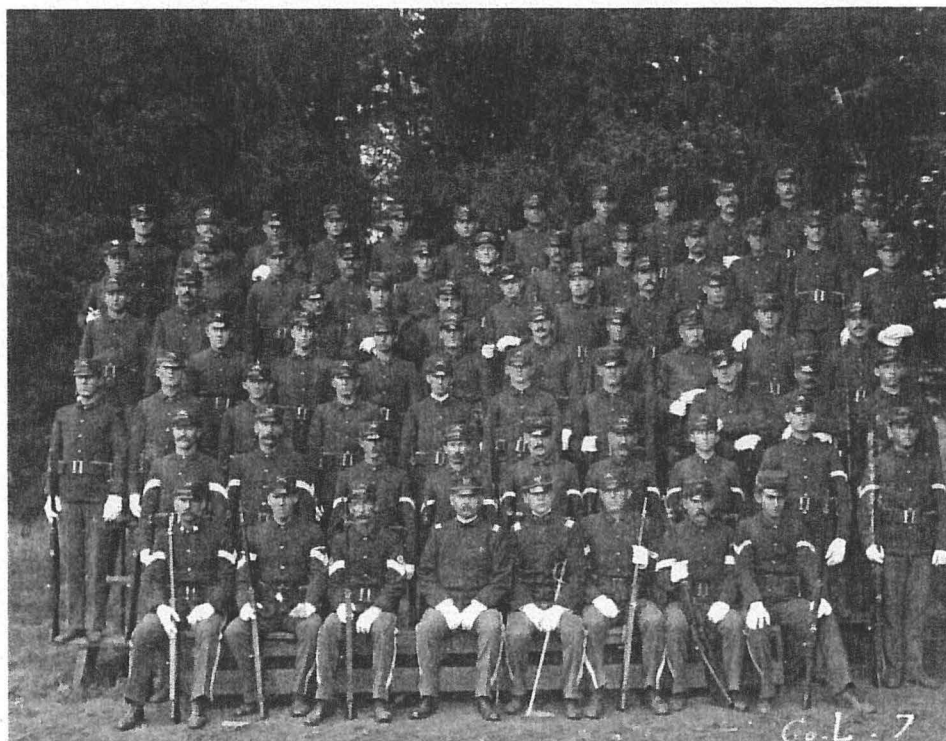
U.S. Volunteers at Camp Alger, Virginia. 1898. This is one of two Givens' photographs of Camp Alger that were sold on the eBay auction site. (*Private collection*)



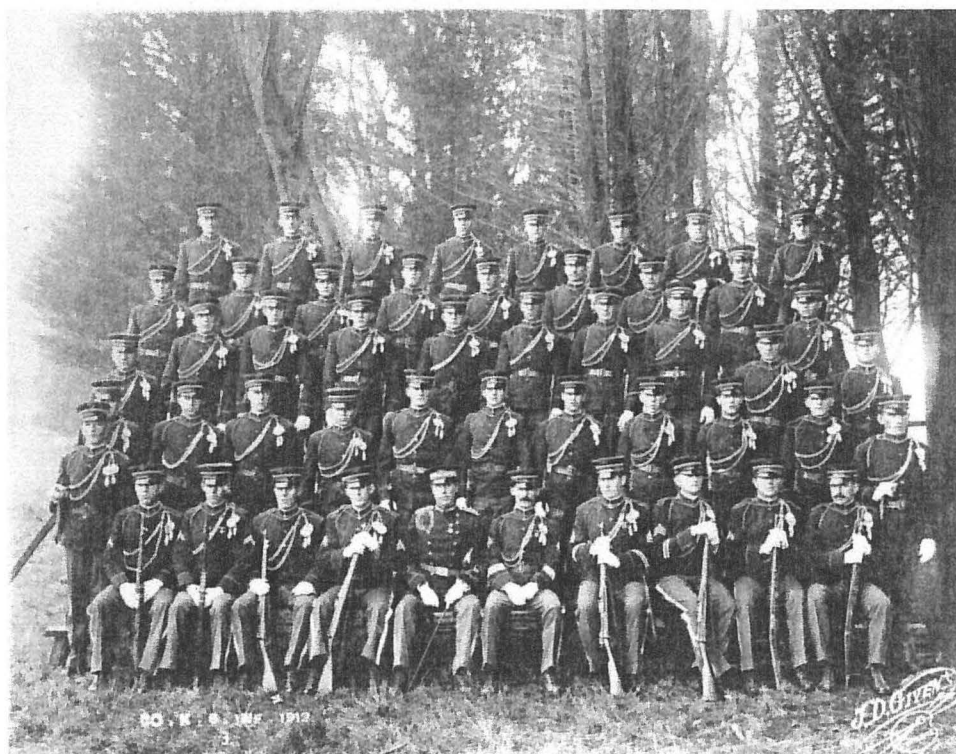
The Quartersmaster steamer *General McDowell*, 1900.
(Golden Gate NRA, Park Archives & Records Center, Gordon Chappell Collection)



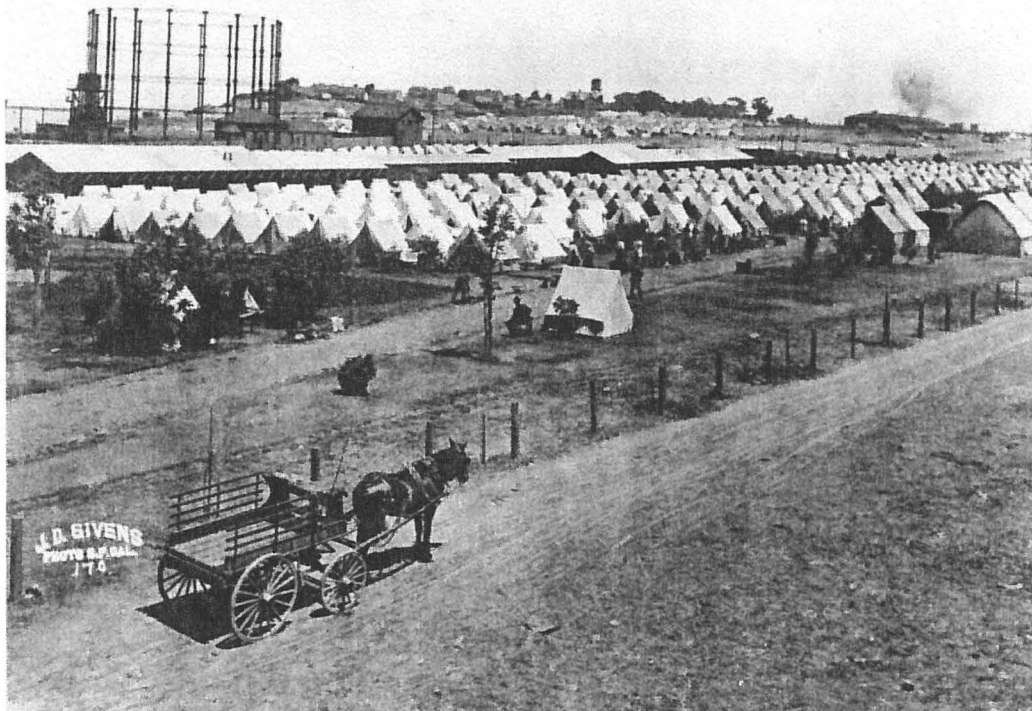
President Theodore Roosevelt (lower left) at the Presidio, May 1903
(Golden Gate NRA, Park Archives & Records Center, Mary Duryea Collection)



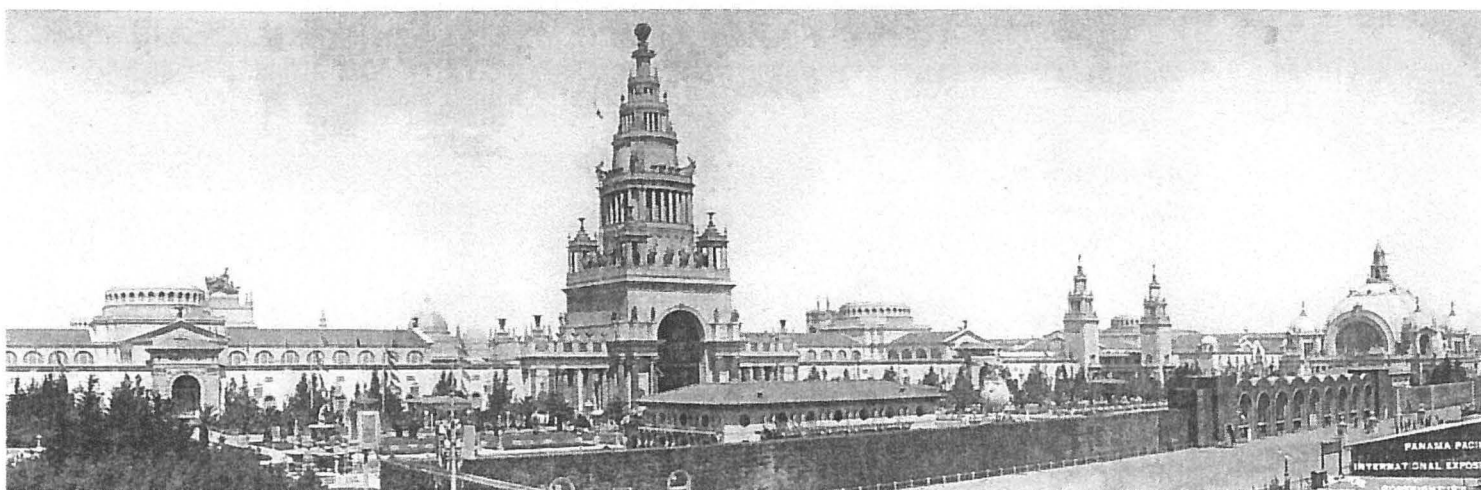
Company "L" 7th U.S. Infantry, circa 1901
(Golden Gate NRA, Park Archives & Records Center, PAM Original Prints Collection)



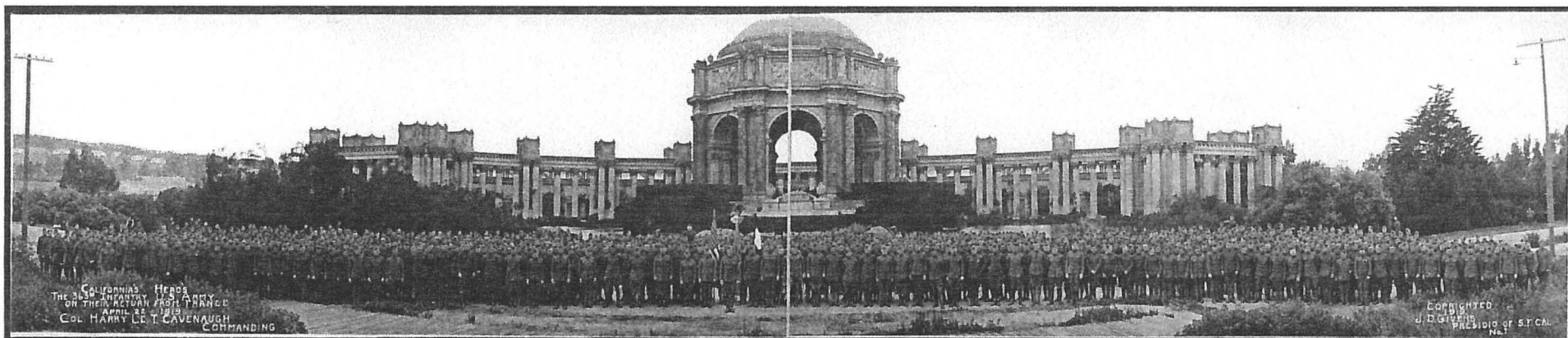
Company "K" 6th U.S. Infantry, 1912
(Golden Gate NRA, Park Archives & Records Center, PAM Negatives Collection)



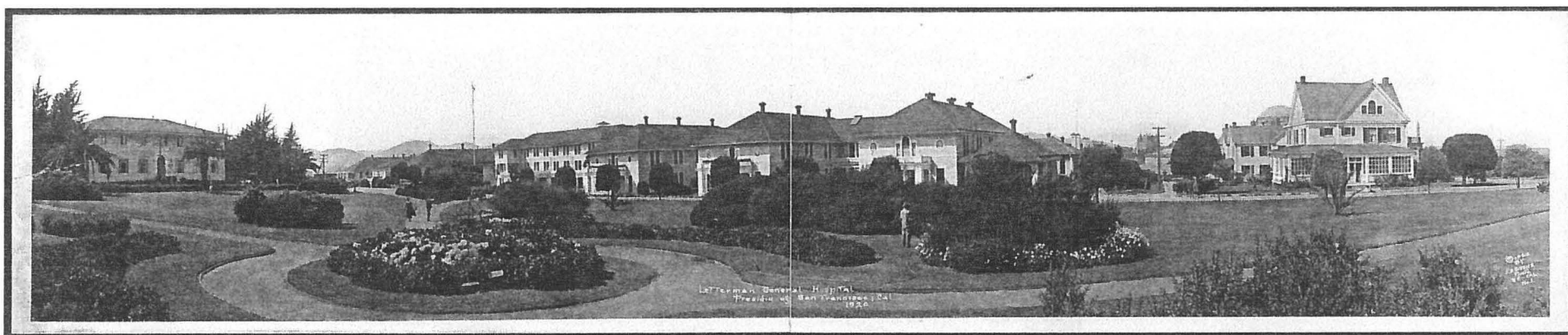
1906 Refugee Camp, Harbor View. Fort Mason in distance.
(Golden Gate NRA, Park Archives & Records Center, Interpretive Negatives Collection)



Tower of Jewels at the Panama Pacific International Exposition. 1915. (Portion of a much larger panorama.) *(Library of Congress)*



“California’s Hero’s [sic], the 363rd Infantry U.S. Army on their return from France, April 22, 1919, Col. Harry Le.T. Cavanaugh commanding.”
(Library of Congress)



“Letterman General Hospital, Presidio of San Francisco, Cal., 1920.” *(Golden Gate NRA, Park Archives & Records Center)*

Appendix 2: J.D. Givens' Presidio Photo Gallery

The J. D. Givens studio building was originally located the Presidio's Alameda entrance and served for many years as the post bandstand. Constructed in the 1860s, the bandstand remained at this location until at least 1893, its bell-shaped roof a prominent feature in many early photographs of the Presidio. (Figure 1.) Sometime in the mid-1890s, the bandstand was moved approximately a quarter mile east to a hillside near the future site of Letterman Army General Hospital.

The bandstand first appears in this new location in photographs taken during 1898 showing the temporary Volunteer Camp erected during the Spanish-American War. (Figure 2.) At that time — a year before J.D. Givens arrived in San Francisco — the structure still retained its original octagonal configuration and could possibly have been serving as a bandstand for the troops encamped nearby.¹

As late as 1900 the structure still retained its original bandstand shape, but by December 1901 it had sprouted a gable-roofed addition on its east side, presumably during conversion into the J.D. Givens photo studio. (Figures 3 and 4.) This addition was likely another structure moved from elsewhere on the post, just as the bandstand had earlier been relocated from the Alameda entrance. This was a common practice at the Presidio where buildings were frequently shuffled about and given new uses. In a photograph taken for a 1901 presentation album the new wing is labeled "GALLERY" on its east end.²

During his first four years at the Presidio, Givens operated the Gallery under an informal verbal agreement with the post commander. In 1905 this 'understanding' were formalized when the Secretary of War issued Givens a five-year revocable permit granting him approval to remodel the former bandstand and use it for the purpose of operating a photo business.³ This seems to have been a case of latching the barn door after the horse had bolted, though, since Givens had already made numerous and substantial changes to the Gallery. More would follow.

In an undated photo taken about 1906, the exact configuration of the Gallery is clearly visible. The structure at that time was composed of three sections: the original bandstand with its conical roof; a gable-ended addition with advertisements painted on its sides; and a small corridor connecting the two. (Figure 5.) The large addition had clapboard siding and overhanging eaves while the connecting wing seemed to be constructed of vertical plank walls without eaves. The ads painted on two sides of the building are also discernible in this view. The lettering on south façade reads: "PHOTOGRAPHS / KODAK PROCESSING & PRINTING" while the east end is labeled "PHOTOGRAPHY GALLERY / [illegible]." ⁴ The Presidio's post engineer eventually designated this cobbled-together structure "Building 606."

In 1940 an entry was prepared for Presidio's "Building Book" that documented the Gallery's history and floorplan. Now renumbered Building 560, the Gallery at that time served not only as Givens' photo studio but also as his home, and the structure had grown amoebae-like to accommodate his varied needs. According to the Building Book, the Gallery consisted of nine rooms: a studio in the old bandstand wing, a darkroom, an office, a garage, a master bedroom, two smaller bedrooms over the garage, a kitchen, and a storeroom. ⁵ A photograph taken around this time shows the original bandstand almost buried within a cluster of new additions and entry porches. A large sign bearing the word PHOTOS outlined in electric light bulbs protruded from the west façade. ⁶ (Figure 6.)

Givens operated his Presidio Gallery until 1933 when he transferred the entire business to his former lab assistant, Mrs. Nita Paula Evans, in lieu of an outstanding debt of \$7,000. Givens and wife Jennie then left the Presidio and moved to Watsonville, California, where he died on 20 December 1939.

Mrs. Evans continued to operate the Gallery until 1951 when the Post Commander canceled her license for non-compliance with permit requirements (e.g. payment of rent, maintenance, etc.). ⁷ The Army shortly ordered Mrs. Evans to vacate the Gallery. After much procrastination, Mrs. Evans eventually began removing her property from the

building. The Presidio's commanding officer became impatient at her slow pace and gave Evans a final deadline to finish removing her belongings, which she failed to meet. The commander then ordered the Gallery bulldozed, complete with Evans' remaining property still inside. Army records indicate that among other items still in the building at the time of demolition were a number of J.D. Givens' original negatives.⁸

The Gallery site today can be identified by a flat lawn area near the intersection of Lombard Street and Lincoln Boulevard, immediately south of the former Post Exchange Bldg. 559. A row of palm trees along Lincoln Boulevard mark the former entrance to the building. (See figures 7 and 8.)⁹

¹ Color postcard, PAM Postcard Collection, PARC, GOGA.

² Photo album: "Letterman General Hospital, Presidio, Cal" dated December 1901. Image #1. In this photo, the new officers' quarters on Riley Street are still being constructed. GOGA-2811, PARC, GOGA.

³ "Revocable License" issued to J.D. Givens to operate a photographic business at the Presidio, 16 November 1905. Document #223211, RG 92, OQMG, NARA.

⁴ Letterman Hospital Photo Collection, Box 1, Folder 10, GOGA-2072, PARC, GOGA.

⁵ "Building Records, Presidio of San Francisco," QMC Form 117 for Building No. 560 "Photo Studio," PARC, GOGA.

⁶ Undated panorama photograph, "View From Presidio Terrace." Rolled Photos, Box #2, PAM Collection, PARC, GOGA.

⁷ File "Bldg. 560," Box 72/77, ADPWEMR-3, Army Records Collection, PARC, GOGA.

⁸ Letter, Albert Davis to "Mr. Erwin," editor of *Star Presidian*, 25 June 1959. Box 83, PAM Ephemera Collection, PARC, GOGA..

⁹ Site visit to J.D. Givens studio location, 15 September 2000.

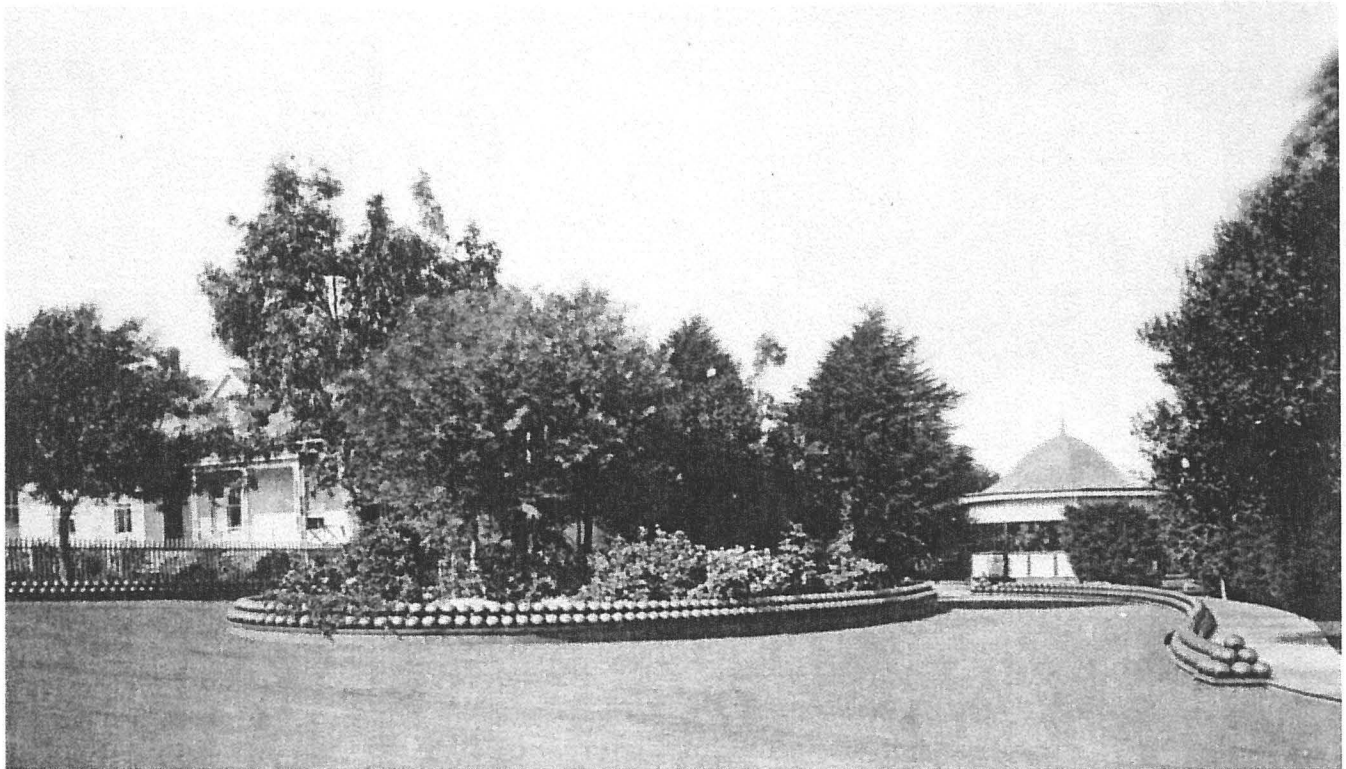


Figure 1. The original Presidio bandstand at the Alameda entrance. 1893. (*Golden Gate NRA, Park Archives & Records Center, PAM Negatives Collection*)

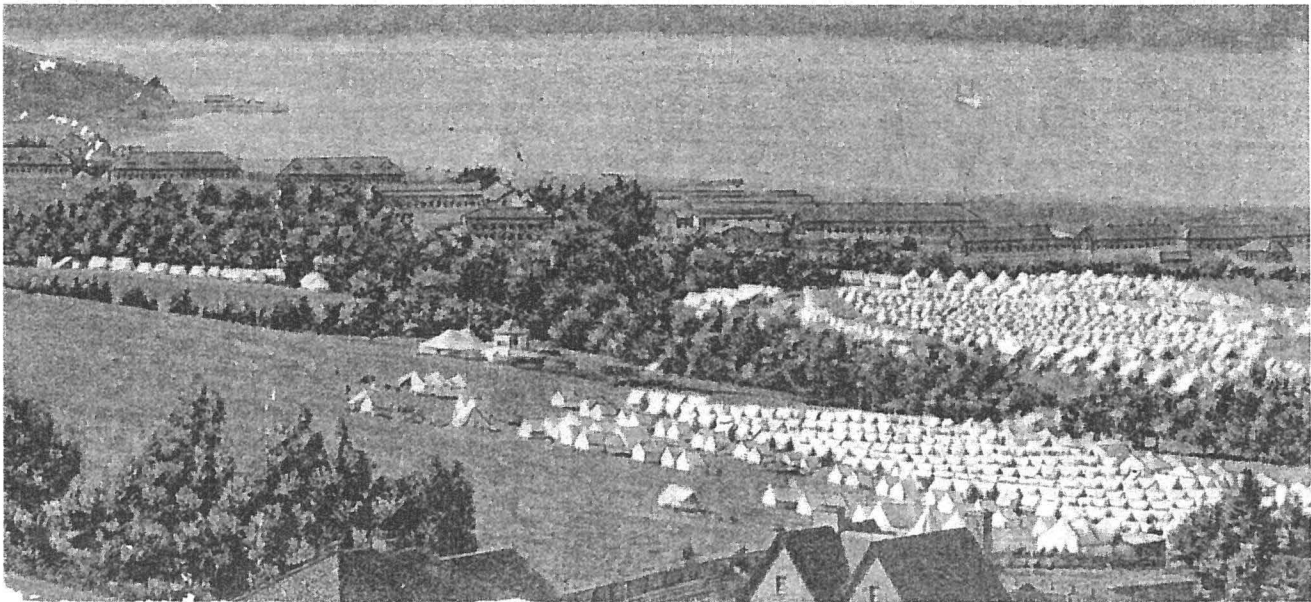


Figure 2. The Volunteer Camp, 1898, from a color postcard of the era. The former bandstand is at left center, although the sides appear to have been enclosed. (*Golden Gate NRA, Park Archives & Records Center, PAM Postcard Collection*)



Figure 3. The bandstand circa 1900, with East Cantonment in the foreground. The newly-opened Letterman Army General Hospital is at the right. (*Golden Gate NRA, Park Archives & Records Center, PAM Negatives Collection*)

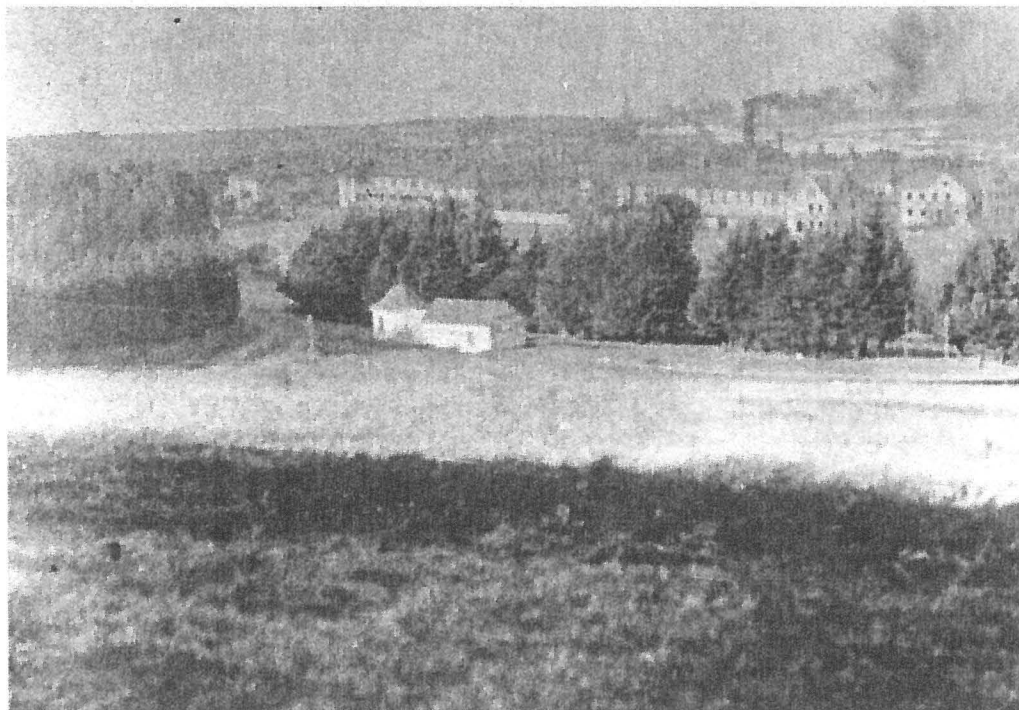


Figure 4. December 1901. The new wing on the right served as J.D. Givens' photography studio. (*Golden Gate NRA, Park Archives & Records Center, Letterman Hospital Photograph Collection*)



Figure 5. The Presidio Gallery circa 1906. (*Golden Gate NRA, Park Archives & Records Center, PAM Negatives Collection*)

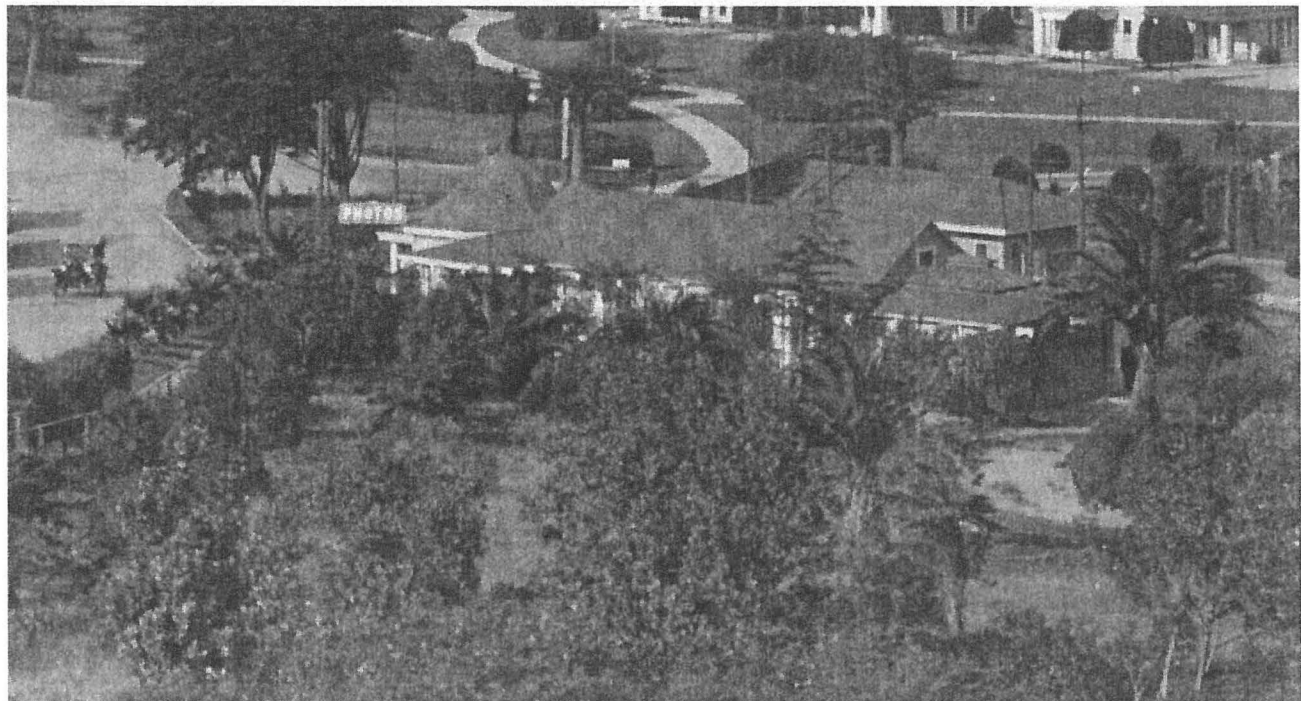


Figure 6. Circa 1920. Almost hidden by trees, the Gallery is identifiable by the large sign reading PHOTOS. At least three wings have now been added to the original bandstand. (*Golden Gate NRA, Park Archives & Records Center, PAM Rolled Panoramas Collection*)



Figure 6. Former location of the Gallery, looking west. September 2000. The woman is in the approximate location of Given's garage. (*Photograph by John A. Martini*)



Figure 7. Gallery site, looking east.. Note the remaining palms along Lincoln Boulevard that marked the front of the Gallery. (*Photograph by John A. Martini*)

Appendix 3: J.D. Givens Residences, 1899 - 1939¹

1863 – 1897	Unknown
1898	621 E Street N.W, Washington, D.C.
1899	Middletown, Pennsylvania
1900	Unknown
1901	1776 Union Street, San Francisco
1902	"
1903	"
1904	"
1905	2026 Green Street, San Francisco
1906	"
1907	"
1908	"
1909	"
1910	"
1911	1804 Larkin Street, San Francisco
1912	"
1913	"
1914	"
1915	"
1916 – 1933	The Gallery, Bldg. 560, Presidio of San Francisco
1934 – 1939	140 Kearney Street, Watsonville, CA

¹ Compiled from US Census Records; NARA RG 94, AGO correspondence; Crocker-Langley Directories for City of San Francisco; records of Masonic Lodge #1 of California; and *Pajaronian Star-Register*.

Appendix 4:

Givens Fraud Case

Transcription of newspaper clipping accompanying a letter from Representative Julius Kahn to General Henry C. Corbin, Adjutant General, U.S. Army, dated 24 Dec 1901. No date or name of publication was provided.¹

BAD INVESTMENT FOR LOTZ.

Photograph Gallery at Presidio Brought Him No Profit.

Superior Judge Kerrigan. In giving judgement yesterday for the plaintiff in the suit of J.S. Meyer against Paul Lotz for payment of a note for \$500, said that fraud had been practiced on Lotz by J.D. Givins [sic], to whom the note was given originally, but as Lotz continued to operate under his agreement with Givins after learning of the fraud he would have to bear his liability on the note. Givins assigned the note to L.D. Hicks who was accused of participating in the alleged deception, and Hicks transferred it to Meyer. At the beginning of this year [1901] Givins told Lotz that he had a concession from the military authorities for a photograph gallery on the Presidio reservation, and that the business which he could carry on there would be very profitable. He also made a statement concerning the amount of photographic apparatus which he had on hand, and Lotz said that this statement was greatly exaggerated. Givins estimated the value of the business at \$20,000 and offered Lotz a half-interest for \$3,000. Lotz gave him \$1,500 in cash and on March 11, 1901, signed two notes, one for \$500, on which the suit was brought, and the other for \$1,000. Lotz stated that the business turned out to be wholly groundless.

¹ Correspondence, Hon Julius Kahn to Adj. Gen Corbin, 24 December 1901; and Corbin to Kahn, 27 December 1901, Document #275617, AGO Records, RG 94, NARA.

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